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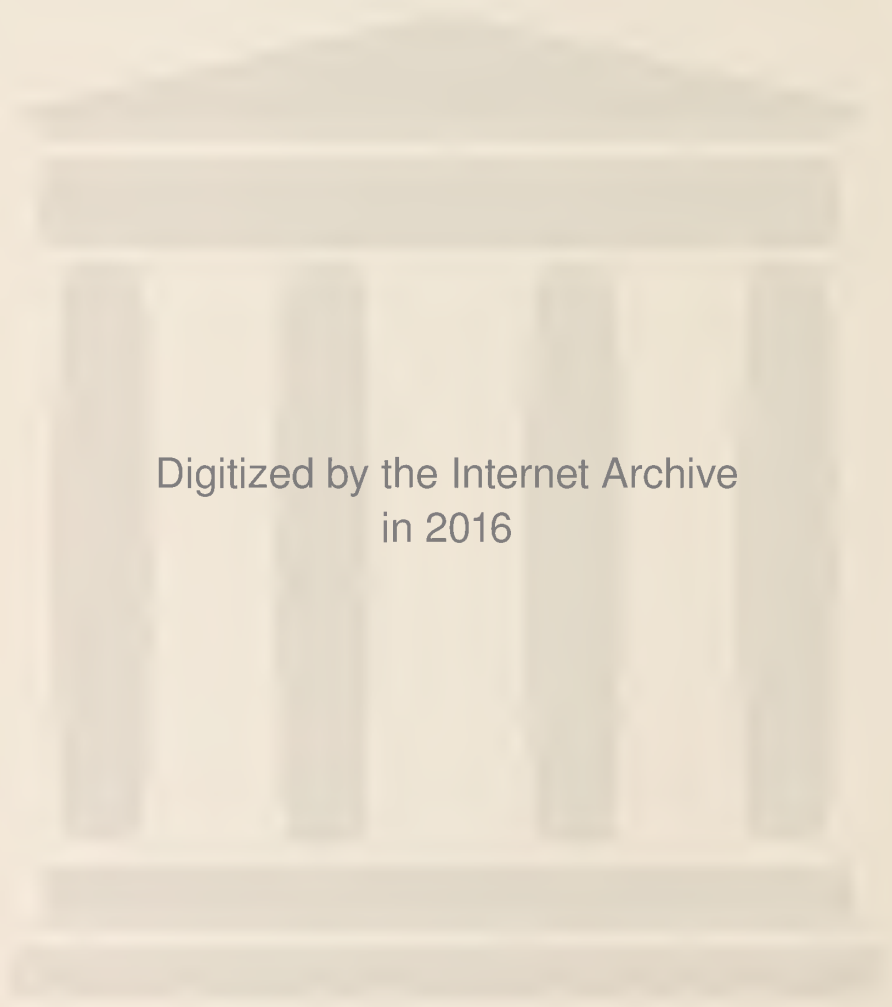
THE METROPOLITAN MUSEUM
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Chinese & Japanese Section



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ON FREE VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING FRIDAY, DECEMBER 30TH, 1910

RARE AND BEAUTIFUL

ANTIQUE CHINESE PRODUCTIONS

UNRESTRICTED PUBLIC SALE

ON THURSDAY, FRIDAY AND SATURDAY AFTERNOONS

JANUARY 5TH, 6TH AND 7TH, 1911

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

ILLUSTRATED CATALOGUE
OF
RARE AND BEAUTIFUL
OLD CHINESE PORCELAINS

JADES, ROCK CRYSTAL
SUNG AND YUAN POTTERY

AN EXTRAORDINARY PALACE SCREEN

AND AN EXCEPTIONAL COLLECTION OF

ANTIQUE CHINESE RUGS

ESPECIALLY SELECTED BY NATIVE CONNOISSEURS, FOR
THE WELL-KNOWN HOUSE OF

YAMANAKA & COMPANY

AND TO BE SOLD FOR THEIR ACCOUNT

AT UNRESTRICTED PUBLIC SALE

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY,
OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1911

Press of The Lent & Graff Company
137-139 East 25th St., New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

FIRST AFTERNOON'S SALE

THURSDAY, JANUARY 5TH, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CARVED JADES, CRYSTALS AND OTHER HARD STONES

1—MINIATURE PERFUME BOX

L. J. Bates

15.00 Milk-white jade, carved in the form of a cat with a butterfly in its mouth.

2—MINIATURE SHRINE SET

George Simmons

20.00 White jade, consisting of a quadrilateral incense burner fashioned after an ancient bronze, an incense box and a vase.

3—LAPIS-LAZULI VASE

T. E. L. Curtis

37.50 Shape of a tree stump. Figure of a Chinese boy, crane, fungus and pine branches carved in bold relief and undercut. Has carved teakwood stand.

Height, 3 1/8 inches.

4—MINIATURE FEI-TSUI VASE

F. W. Kaldenberg's Sons

25.00 Flattened bottle shape, with scroll and loose ring handle. Gray texture, with markings of emerald green and brown.

5—MINIATURE FEI-TSUN BEAKER

Mrs. J. T. Smith

10-7 With ogre-head and loose ring handle, and dragon and cloud forms carved in relief around the rim. Engraved archaic scrolls.

6—MINIATURE STATUETTE

Frederick G. Hall

227 Han Hsiang-tz'u, one of the eight immortals, playing his sym-
 bolical flute. Carved in spinach-green jade, mounted on a
 stand of carved amethyst.


7—FEI-TSUI SNUFF BOTTLE

F. N. Custer

Clouded yellow jade, with beautiful green markings: highly polished surface. Has carved teakwood stand.

8—SMALL CORAL SNUFF BOTTLE

No. 1000000

 Rare pink color. Ornamented in relief with kylin's sporting with ball and an open scroll. Has teakwood stand.

9—SMALL GREEN JADE VASE

^{9x}
+ N. Caldenbergis Lou

77. Fashioned after an ancient bronze. Sceptre and loose ring handles, archaic scrolls and palmettes carved in relief. Has carved teakwood stand.

Height, 4 inches.

10—PAIR AGATE BEAKERS

Fritz Achelre

5-3 70 Miniature forms, each with six scroll and loose ring handles; clouded blue and pink color. Carved ornamentation of lotus scrolls and palmettes.

Height, $4\frac{1}{2}$ inches.

11—CARVED AGATE VASE

Miss Lane

Graceful oviform, with sceptre and loose ring handles. Dome
 42 50 cover and spreading stand. Of mottled brown texture and
 highly polished surface.

Height, 5½ inches.

12—CARVED STONE STATUETTE

32-00 Standing figure of a Chinese sage. Dressed in a flowing robe, which is engraved with brocaded designs on a carved red-stone plinth.

Height, $6\frac{1}{2}$ inches.

13—GREEN JADE ORNAMENT

15-00 In the design of a melon which has been cut and opened; the interior of amethyst and other stones. Vine carved in bold relief. Has carved stand.

14—CARVED AGATE TWIN VASES

25-00 Bamboo design, starch-blue color with the phœnix, bamboo, and plumb blossom, and a bird carved in relief in the red and black matrix. Has carved stand.

Height, 4 inches.

15—CARVED STONE GROUP

25-00 A seated figure of a *Rakan*, with a tiger at his side. Mounted on a carved red-stone plinth.

Height, $5\frac{1}{2}$ inches; width, $4\frac{3}{4}$ inches.

16—CARVED STONE GROUP

12-00 A seated figure of the goddess Kuan-yin and child attendant.

Height, 6 inches.

17—CARVED RED-AGATE VASE

70-00 Oviform, with scroll handles and cover carved in bold relief, with the phœnix, cloud forms, fungus and symbolical bats. Has carved teakwood stand.

Height, $5\frac{1}{4}$ inches.

18—CARVED JADE BOWL WITH COVER

25-00 Mutton-fat texture. Flower shape, with sceptre and loose ring handles. Cover surmounted by a kylin. Has carved stand.

Height, $2\frac{1}{2}$ inches; width, 4 inches.

19—AMBER VASE WITH COVER

F. W. De Winter

55.00 Carved in bold relief, with a figure of an immortal and branches of peaches, the fruit of immortality. Has carved stand.

Height, 4 inches.

20—ROCK CRYSTAL COUPE WITH COVER

E. Has. B. de vyl

90.00 Conventional flower shape, of exceedingly clear texture. Carved ogre heads, loose ring handles and rim of cloud forms. Cover surmounted by a dragon. Has carved stand.

Height, 3 3/4 inches; width, 4 inches.

21—RHINOCEROS HORN LIBATION CUP

A. A. P. Bernier

70.00 Carved in bold relief and undercut with pine trees, figures of the immortal genii and other designs.

Height, 4 1/2 inches.

22—LAPIS-LAZULI SHRINE GARNITURE

Fritz Achelis

120.00 Consisting of a tripod koro, with dragon-head and loose ring handles and cover to conform, a small vase with cover and a perfume box. All finely carved and fashioned after ancient Chinese bronzes. Have finely carved stands.

23—CARVED GOLD STONE VASE

F. W. Kaldenberg & Son

25.00 Flat oviform, with two loose ring handles and cover with a kylin terminal. Mounted on a base in the design of a water dragon. Has finely carved wood stand of openwork lotus design.

Height, 6 1/4 inches.

24—PAIR JADE BOWLS

W. W. Seaman

130.00 Pale yellow; highly polished surface. Have tall carved wood stands.

Illustrated

Height, 2 1/2 inches; diameter, 5 1/2 inches.

25—LIBATION CUP

Thomas Nash

60.00 Of rhinoceros horn, with an ornamentation of archaic scrolls and dragons carved in relief and undercut. Has carved stand.

Illustrated

Height, 4 inches.



27



26



28

26—FEI-TSUI VASE

P. E. H. Curtis

120.00 Carved leaf design. White with emerald green markings. Has carved and silver inlaid stand.

Height, $5\frac{1}{4}$ inches.

27—FEI-TSUI VASE WITH COVER

Mrs. Glendenning

140.00 Flattened oviform, fashioned after a Ming bronze. Ornamented with incised archaic scrolls and dragons carved in relief and undercut. Has carved stand.

Illustrated

Height, $6\frac{1}{4}$ inches.

28—FEI-TSUI VASE WITH COVER

P. E. H. Curtis

110.00 Flattened oviform, with elephant-head and loose ring handles. Ornamented on obverse and reverse with archaic scrolls carved in low relief. Has carved stand.

Illustrated

Height, 6 inches.

29—CARVED AGATE DOUBLE VASE

Mrs. Collie

65.00 Clouded blue texture. Ornamented with branches of tree peonies, rocks and other designs carved in bold relief and undercut. Has carved wood stand.

Height, $6\frac{1}{2}$ inches

30—ROCK CRYSTAL VASE

155.00 Of clear texture. Flattened oviform with elephant-head and loose ring handles and dome-shaped cover. Has carved wood stand.

Height, $7\frac{1}{4}$ inches.

31—CARVED JADE BEAKER-SHAPED VASE

75.00 Pale green. Ornamented with five dragons and the sacred fungus skillfully carved in high relief and undercut. Has carved stand.

Height, $7\frac{1}{2}$ inches.

32—LARGE ROCK CRYSTAL VASE

200.00 Carved and fashioned after an ancient Chinese bronze. It has two elephant-head and loose ring handles and a dome-shaped cover, and is profusely carved with ogre heads, archaic scrolls and bands of palmettes and gadroons. Has carved stand.

Illustrated

Height, 8 inches.

33—RHINOCEROS SACRIFICIAL VESSEL

57.00 Elaborately ornamented with numerous dragons, vertical ridges and fret patterns, finely executed in relief carving and undercut. Has carved stand.

Height, 4 inches.

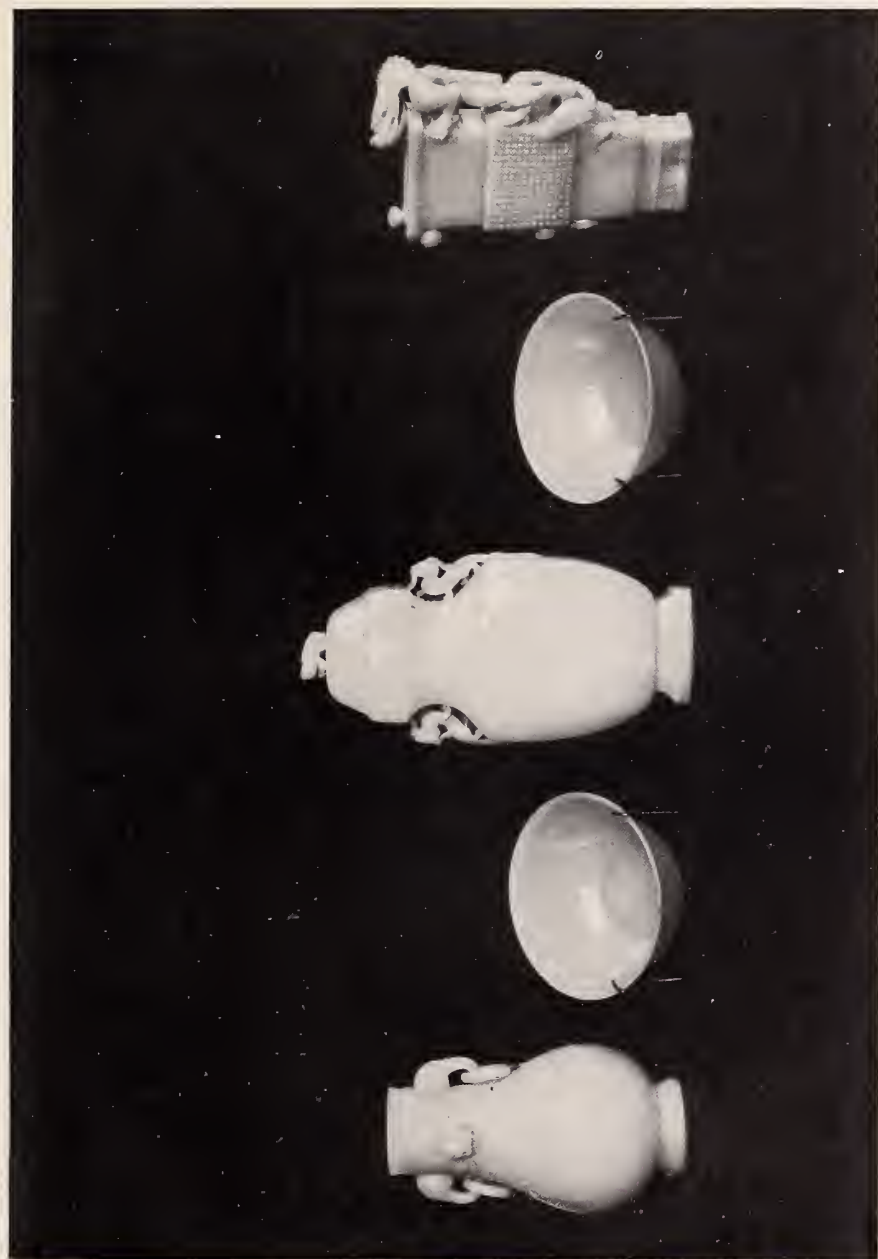
34—LARGE LAPIS-LAZULI VASE

71.00 Carved in design of a pine tree stump with branches. Howo birds and bamboo executed in high relief and undercut. Has carved wood stand.

Height, 6 inches.

35—COLLECTION OF SEALS

60.00 Twelve specimens in carved fei-tsui, agates, rock crystal and amber. With glass case and carved wood and ivory stand.



46

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57

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36—LARGE CARVED GOLDSTONE VASE WITH COVER

Edison Bradley

130-00 Flattened oviform, with handles carved in openwork, and an elaborate ornamentation of a gourd vine in bearing, in high relief carving. Has carved wood and silver inlaid stand.

Height, 10 inches.

37—RHINOCEROS HORN LIBATION CUP

Mr. Collier

25-00 Bands of 'archaic scrolls and Greek fret carved in low relief, and sprays of chrysanthemums executed in relief and undercut carving. Has carved wood stand.

Height, 4¾ inches.

38—CARVED JADE HANGING VASE

F. W. Kaldenberg's Sons

45-00 Fashioned after an ancient bronze. Has carved wood frame and stand.

Illustrated

Height, 6 inches.

39—LARGE ROCK CRYSTAL VASE

Edison Bradley

310-00 Clear texture. Flattened oviform with two dragon-head and two loose ring handles and dome-shaped cover with dragon finial. The vase is elaborately ornamented with relief carvings of dragons, cloud forms and other designs. Has carved wood stand.

Illustrated

Height, 8¾ inches.

40—CARVED JADE VASE

F. W. Kaldenberg's Sons

75-00 Pale green, with brown markings. Quadrilateral shape, with a raised wide band of bosses and two bold dragons carved in high relief and undercut. Has carved wood stand.

Illustrated

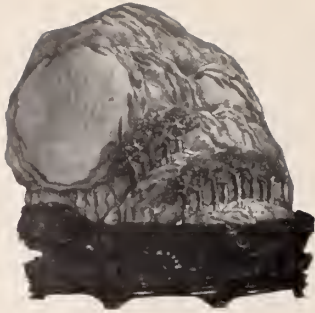
Height, 8¾ inches.

41—RHINOCEROS HORN SACRIFICIAL VESSEL

Dr. Kosmak

60-00 Fashioned after an ancient Chinese bronze. Ornamented with vertical dentilated ridges, archaic scrolls and palmettes engraved in low relief, and numerous dragons in various attitudes, some forming handles, carved in bold relief and undercut. Has carved stand to conform.

Height, 6½ inches.



55



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42—CARVED JADE VASE

C. I. Hudson

50.00

Pale green; quadrilateral beaker shape, fashioned after an ancient bronze. It is ornamented with eight vertical dentilated ridges and bands of archaic scrolls, palmettes and Greek fret, which are incised and carved in low relief. Has carved wood stand.

Height, 8 inches.

43—LARGE WHITE JADE BOWL

P. E. C. Curtis

60.00

Carved and incised ornamentation of lotus motives and fret patterns; underneath the foot is a circular-shaped panel of lotus and leaf scrolls, executed in openwork and undercut carving. Has fine carved wood and ivory inlaid stand.

Height, 3 inches; diameter, 7 1/8 inches.

44—LARGE LAPIS-LAZULI TRIPLE VASE

F. W. Kaldenberg, Jr.

50.00

Of tree stump design, elaborately ornamented with branches of the peach, tree peonies, birds, rocks and the sacred fungus, carved in bold relief and undercut. Has carved wood stand.

Illustrated

Height, 5 1/2 inches.

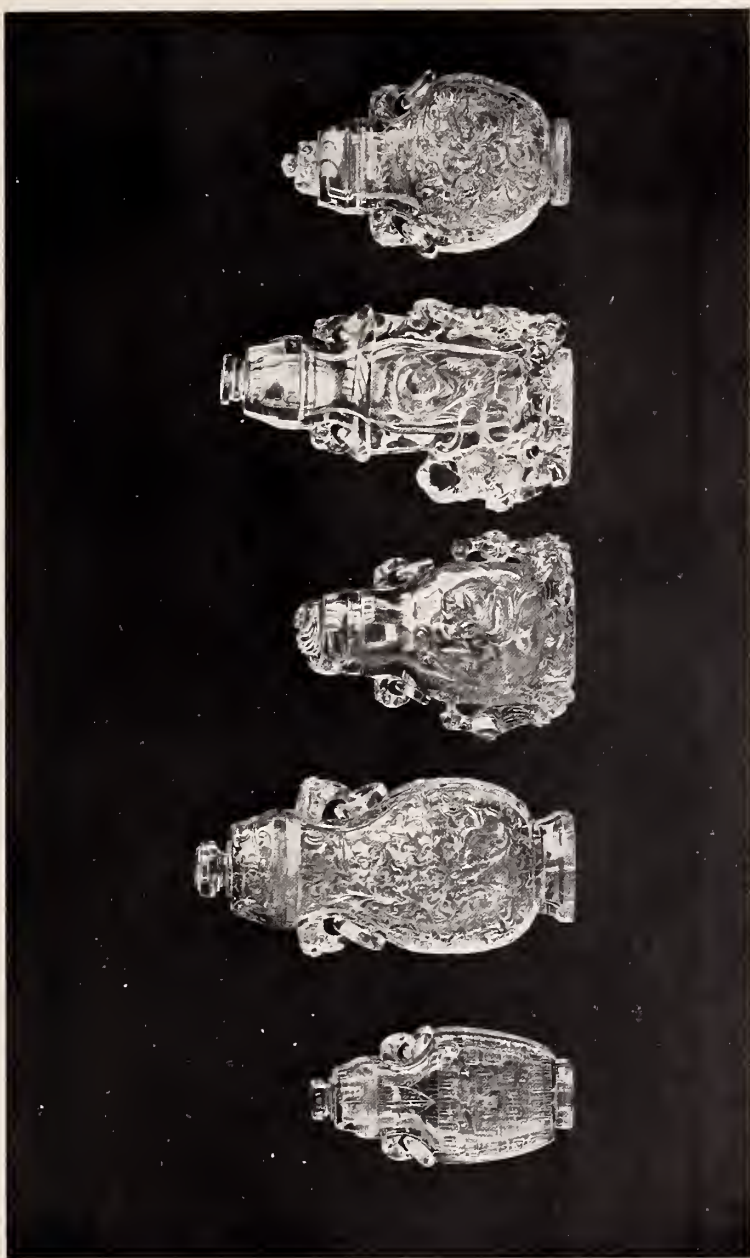
45—CARVED JADE HANGING VASE

Mrs. Glendinning

70.00

Mutton-fat texture. It is of archaic design, after an ancient Chinese bronze and executed in relief and undercut carving. Mounted in delicate carved wood frame and has a separate stand to conform.

*Height of vase, 7 3/4 inches.
Extreme height, 13 1/2 inches.*



32

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46—LARGE WHITE JADE VASE

Mrs. Collier

Graceful oviform, with two elephant-head and loose ring handles, and relief lion masks on neck. Ornamented with a broad band of archaic scrolls, floral motives and palmettes carved in low relief. Has carved wood stand.

Illustrated

Height, 8 inches

47—LARGE GOLDSTONE VASE WITH COVER

F. W. Kaldenberg & Sons

Flat oviform, after a Ming bronze. It has two dragon-head and loose ring handles on the neck, a dome-shape cover with a lion finial, and is ornamented with ogre heads and bands of archaic scrolls and palmettes executed in relief carving. Has carved wood stand.

Height, 12½ inches.

48—RHINOCEROS HORN LIBATION CUP

H. J. Glaeser

Elaborately ornamented with relief and undercut carving with a scene of the Taoist Paradise. On the inner surface a dragon amid cloud forms pursues the pearl of omnipotence.

Height, 5¾ inches.

49—CARVED WHITE JADE BELL

Edson Bradley

Fashioned after an ancient bronze. It is of flattened shape, carved with archaic designs and is suspended by openwork chains which are attached to a butterfly ornament. Mounted in a carved wood frame.

Illustrated

Height of bell, 10 inches.

Extreme height, 14¾ inches.

50—ROSE-COLORED QUARTZ VASE

T. E. H. Curtis

Tall cylindrical shape, with cover. Ornamented with symbolical dragons, fish, cloud forms and wave patterns, illustrating a mythological subject, executed in high relief carving. Has carved stands.

Height, 11½ inches.

51—LARGE LAPIS-LAZULI VASE

A. A. Berner

199.00

Representing a fisherman with a large carp. The base of turbulent water, with dragon and other fish arising therefrom, executed in bold relief and undercut carving. Has carved stand to conform.

Height, 6¼ inches; length, 8 inches.

52—LARGE ROCK CRYSTAL VASE WITH COVER

Edison Bradley

49.00

Graceful oviform, with two dragon-head and loose ring handles. It is elaborately ornamented with various birds in bold relief and undercut carving. Has carved stand.

Illustrated

Height, 8¾ inches; diameter, 6 inches.

53—TWIN HANGING VASES

L. M. Berner

125.00

Of carved fei-tsui, after ancient Chinese bronzes. Ornamented with loose ring handles, archaic scrolls and palmettes, suspended by a jade chain of intricate workmanship. Mounted in a carved wood frame of lotus designs.

Extreme height, 10 inches.

54—CARVED JADE FLOWER VASE

F. W. Haldenberg's Son

171.00

Pale green; skillfully carved in a design of lotus buds and leaves, of low form with stems forming the base. Has tall carved wood stand.

Height, 3¾ inches; length, 9¼ inches.

55—LARGE SPECIMEN OF LAPIS-LAZULI

F. G. Call

110.00

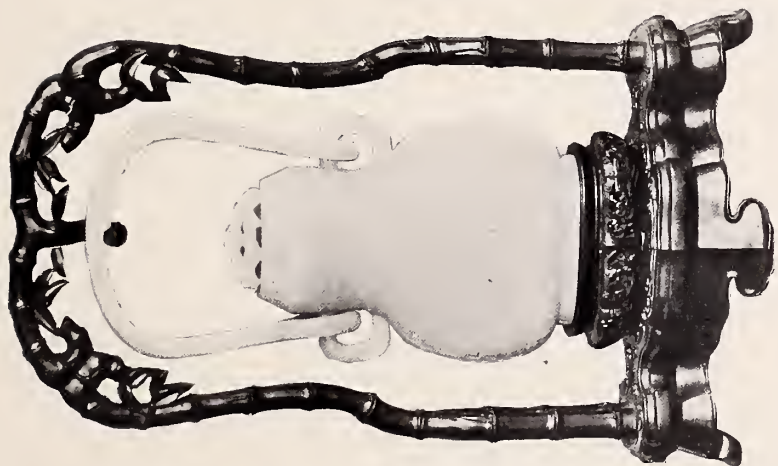
Carved in the design of a mountain with a pine grove at the foot. A poem or inscription is engraved in Chinese characters and filled in with gold. Has wood stand carved in the design of turbulent water.

Illustrated

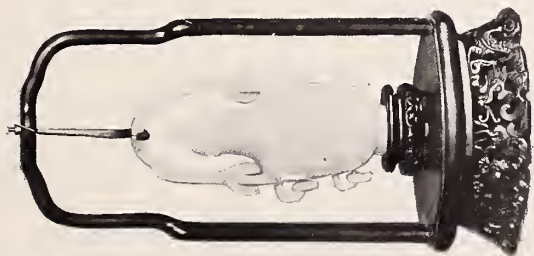
Height, 7 inches; length, 8¾ inches.



49



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38



56—CARVED JADE DOUBLE VASE

F. W. Kaldenberg's Sons

157.00 Of mutton-fat texture; consists of a flattened oviform vase with scroll handles and dome cover with a lotus finial, and a pomegranate flower-holder with stems and buds carved in relief and openwork. Has carved wood stand.

Height, 8 inches; width, 8 inches.

57—LARGE WHITE JADE VASE WITH COVER

A. A. Bonnet

509.00 Graceful flattened oviform, with two dragon handles carved in relief and undercut, and dome cover with a dragon finial. Highly polished throughout. Has carved wood stand.

Illustrated

Height, 10½ inches.

58—LARGE ROCK CRYSTAL VASE WITH COVER

Edson Bradley

510.00 Exceedingly clear texture. It is of flattened oviform, with two elephant-head and loose ring handles on the neck, and a dome-shape cover. The ornamentation at the base which is carved in very high relief and undercut consists of a male figure, a toad on a rock, and dragon and cloud forms. Has carved stand.

Illustrated

Height, 10¾ inches; width, 6½ inches.

59—LARGE ROSE-COLORED QUARTZ VASE

Edson Bradley

170.00 Bamboo design, with the phœnix, tree peonies, a flower forming a vase, and rock forms carved in bold relief. Has carved wood stand of openwork lotus design.

Height, 9½ inches; width, 8 inches.

60—LARGE WHITE JADE HANGING VASE WITH COVER

Edson Bradley

520.00 Designed after an ancient bronze. It is of flat oviform with scroll handles and dome cover with an openwork dragon finial and is ornamented with ogre heads, archaic scrolls, bosses, gadroons and Greek fret bands, all carved in low relief. Suspended by a loose loop-shape handle. Mounted in a carved wood frame of bamboo design.

Illustrated

Height of vase, 11 inches.

Extreme height, 16½ inches.

61—LARGE ROCK CRYSTAL VASE WITH COVER

Edison Bradley

21.00

Flattened oviform, with two handles carved in cloud forms, and loose rings. It is elaborately ornamented with flowers and leafy scrolls skillfully executed in relief carvings. Around the foot and rim are incised bands of Greek fret. Has carved teakwood stand.

Illustrated

Height, 11½ inches; width, 5 inches.

62—LARGE LAPIS-LAZULI CARVING

F.W. Winter

100.00

Representing in reduced form the famous large image of Jizo (*Rokudo no Jizo*), which is carved in relief on a block of Andesite, and ranking among the triumph of Japanese Sanep-ture. This image is on the road from Ashinoyu to Hakone, and tradition has it that the great Buddhist Sain, Kobo Daishi, carved this image in a single night. Has carved wood and silver inlaid stand.

Illustrated

Height, 8¼ inches.

63—VERY LARGE ROSE-COLOR QUARTZ VASE

Edison Bradley

200.00

Pilgrim-bottle shape, with two elephant-head and loose ring handles and a dome-shape cover with a lion finial. The entire surface is covered with an ornamentation of flowers and leaf scrolls and bands of palmettes and Greek fret carved in low relief. Has carved stand.

Height, 14 inches; diameter, 8½ inches.

64—VERY LARGE ROSE-COLOR QUARTZ VASE

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300.00

Pilgrim-bottle shape, with two elephant-head and loose ring handles and a dome-shape cover, which is surmounted by a kylin with a ball. The vase is elaborately ornamented with relief carving of floral motives and foliated scrolls. Has carved wood stand.

Height, 15 inches; diameter, 8½ inches.

65—CHINESE ORNAMENTAL PIECE

Mrs. Anne Wilson

100.00

Modelled in the design of a chrysanthemum plant, "the emblem of mid-autumn and symbol of joviality," in full bloom, the



70



70

flowers executed in jade and pink coral. It is mounted in a gilt metal jardinière with panels of carved green jade. Has carved wood and silver inlaid tall stand.

Height, 16 inches.

66—PAIR ORNAMENTAL PIECES

F. W. Kalden

Plum trees in bloom, the blossoms executed in white jade.

Mounted in gilt brass jardinières, which are ornamented with carved white jade panels.

Height, 17½ inches.

67—ORNAMENTAL PIECES

Edson Bradley

Peach tree in bearing, "an emblem of marriage and symbol of longevity," the fruit and blossoms composed of carved fei-tsui, amethyst, rose-color quartz and other hard stones, the leaves of carved jade. Mounted in gilt metal jardinières with repoussé and chased ornamentation and carved jade openwork panels. Has carved wood tall stand.

Height, 21 inches.

68—ORNAMENTAL PIECE

Edson Bradley

Pendant to the preceding. A pomegranate in bearing, the fruit and blossoms composed of carved fei-tsui, agate, amethyst and rose-color quartz; the leaves of carved jade. Mounted in a gilt metal jardinière with carved jade openwork panels. Has carved wood tall stand.

Height, 21 inches.

69—PAIR PALACE TABLE SCREENS

F. W. Kaldenberg & Sons

Disc of white jade; ornamented in relief with the plum in blossom, bamboo, lotus, birds and rocks executed in carved jades, agate and other hard stones. Mounted in elaborate carved wood and ivory stands, which are inlaid with silver wire.

Extreme height, 20 inches.

Width, 12 inches.

70—PAIR PALACE TABLE SCREENS *E. Getz*

26 1.00 Presumably imperial birthday gifts. Upright panels of white jade, elaborately ornamented in relief with carved fei-tsui, lapis-lazuli, amethyst, coral and other hard stones. The ornamentation represents the god of longevity and his attendant, and a pine tree, rocks, a stork, cloud forms and the symbolical bat, emblems of long life and happiness. On the reverse is the *Cheou* character surrounded by bats and cloud form. Mounted on an elaborate carved wood and ivory stand.

Illustrated *Extreme height, 25 inches.*
Width, 14½ inches.

BEAUTIFUL BLUE AND WHITE PORCELAINS

71—MINIATURE ROUGE BOX *Mrs. L. L. L.*

6.00 Covered with a brown crackle glaze and decorated with chrysanthemum flowers, rocks and the sacred fungus in cobalt blue. Ch'ien-lung period (1736-1795).

72—SMALL OVIFORM SNUFF BOTTLE *Mrs. W. H. Moore*

27.00 Ivory white crackle glaze, with a band of sceptre-head scrolls in underglaze blue around the lip. Four-character mark underneath the foot. Yung-chêng period (1723-1735).

73—WRITER'S WATER COUPE *Mrs. H. N. Bull*

10.00 Thin hard paste of the Ch'ien-lung period (1736-1795). Landscape and water scene delicately painted in two shades of underglaze blue.

74—MINIATURE PLATE *Mrs. Theresa J. L. L.*

8.00 Hard paste of the Ch'ien-lung period (1736-1795). Decorated in dark cobalt blue with butterflies and foliated designs. Has carved stand.

75—MINIATURE GALLIPOT

A. A. P. Berner

Of the so-called soft paste type. Ivory-white crackle glaze. Chinese garden and domestic scenes pencilled in brilliant underglaze blue. Underneath the foot the symbol *luh* (deer), an emblem of longevity. Has carved wood stand.

76—BLUE AND WHITE ROUGE BOX

Mrs. H. N. Bull

Thin porcelain, known as "soft paste." Coated with an ivory-white crackle glaze and decorated with the "eight precious things," and the "hundred antiques" in two shades of underglaze blue. Six-character mark of Chia Ch'ing period (1796-1820). Has carved wood stand.

77—CYLINDRICAL SNUFF BOTTLE

L. E. H. Lervitz

Ivory-white crackle glaze. Tiger and storm dragon painted in underglaze blue. Four-character mark of the Yung-ch'eng period (1723-1735). Has carved wood stand.

78—MINIATURE CYLINDRICAL VASE

Mrs. Sharp

Carved paste of the Ch'ien-lung period (1736-1795). Decoration of wild geese and millet in cobalt blue. Has carved wood stand.

79—BLUE AND WHITE ROUGE BOX

Mrs. S. Newstead

Hard paste of the K'ang-hsi period (1662-1722). Decoration of dragon and turbulent water in two shades of underglaze blue. Has carved wood stand.

80—BLUE AND WHITE ROUGE BOX

Mrs. Glendinning

Rice-color crackle glaze. Decoration of figures and landscape in underglaze blue. Underneath the foot a four-character mark within a circle of fret pattern. Has carved wood stand.

81—CYLINDRICAL VASE

Tracy Dore

20.00 Hard paste of the Ch'ien-lung period (1736-1795). Bird on a plum tree in brilliant cobalt blue. Has carved wood stand.

Height, 4¾ inches.

82—BLUE AND WHITE ROUGE BOX

Mrs J. W. Schiffer

12.50 Thin porcelain of the K'ang-hsi period (1662-1722). Garden scene and landscape pencilled in brilliant cobalt blue. Underneath the foot, four-character mark of the period. Has carved wood stand.

Diameter, 3⅞ inches.

83—BLUE AND WHITE GALLIPOT

Tracy Dore

30.00 Known as "soft paste." Ivory-white crackle glaze. Decoration of butterflies, rocks and flowers finely painted in underglaze blue. Yung-chêng period (1723-1735). Has carved wood stand and metal stopper.

Height, 4½ inches.

84—SMALL OVIFORM VASE

B. J. Gordon

10.00 Thin porcelain. So-called soft paste of the Ch'ien-lung period (1736-1795). Covered with a rice-color crackle glaze and decorated with a pine tree and stag, emblems of longevity, in deep cobalt blue. Has carved wood stand.

Illustrated

Height, 5¼ inches.

85—GLOBULAR JAR

30.00 Clear white hard paste of the K'ang-hsi period (1662-1722). Decorated with three large flowers of the sacred lotus surrounded by leafy scrolls, finely pencilled in brilliant underglaze blue. In a panel on the rim of the mouth is a six-character mark of the period. Has carved wood stand of lotus design.

Height, 3¼ inches; diameter, 4 inches.



90



84



91

86—PEAR-SHAPE VASE

35-00 Hard paste of the K'ang-hsi period (1662-1722). The hundred antiques and the eight precious things painted in brilliant cobalt blue. Has carved teakwood stand.

Height, $5\frac{3}{4}$ inches.

87—PAIR OVIFORM TEA JARS

60-00 Hard paste of the K'ang-hsi period (1662-1722). Chrysanthemums and other flowering shrubs painted in brilliant underglaze blue. Has carved wood openwork cover with fei-tsui ornament and tall stand.

Height, $5\frac{1}{4}$ inches.

88—OVIFORM VASE

27-00 With tubular neck and spreading base; finely painted decoration in underglaze blue of Chinese travelling scenes within foliated panels. K'ang-hsi period (1662-1722). Has carved wood stand.

Height, $7\frac{3}{4}$ inches.

89—OVIFORM TEA JAR

27-00 Hard paste of the K'ang-hsi period (1662-1722). The hundred antiques and the eight precious things painted in brilliant underglaze blue. Has carved wood stand and cover.

Height, $5\frac{1}{4}$ inches.

A. C. Hencken

Tracy Dove

Mrs. Collins

A. C. Hencken

90—SMALL OVIFORM VASE

Thin hard paste of the Yung-chêng period (1723-1735). Covered with a soft ivory-white crackle glaze and decorated with a figure of a monkey seated on a rock under a pine tree, pencilled in two shades of fine underglaze blue. Has tall carved wood stand.

Illustrated

Height, 6¾ inches.

91—GRACEFUL GALLIPOT

Thin porcelain of the so-called soft paste type of the Ch'ien-lung period (1736-1795). It is invested with an ivory-white crackle glaze, and decorated with branches of peaches and pomegranates in brilliant cobalt blue. A band of sceptre-head scrolls encircles the shoulder and around the foot is a border of palmettes. Has tall carved stand.

Illustrated

Height, 7¼ inches.

92—SMALL CLUB-SHAPED VASE

Hard paste of the K'ang-hsi period (1662-1722). Finely decorated in brilliant underglaze blue with the hundred antiques and the eight precious things. Has carved wood stand.

Height, 8 inches.

93—SMALL OVIFORM VASE

Thin porcelain of the Ch'ien-lung period (1736-1795). Covered with a soft white glaze, which is marked with a network of brown crackles, and is decorated with tree peonies, rocks and grasses in brilliant underglaze blue. Has carved wood stand.

Height, 7¾ inches.

94—BOTTLE-SHAPED VASE

With bulbous and trumpet-shaped neck. Clear white hard paste of the K'ang-hsi period (1662-1722). The decoration, which is finely painted in two shades of underglaze blue, consists of floral motives, the hundred antiques and Buddhistic emblems of happy augury. A band of sceptre-head and palmettes encircles the rim. Has carved wood stand.

Height, 9¼ inches.



132



100



133

95—BOTTLE-SHAPED VASE

C. I. Henderson

57.00 Of very thin porcelain of the so-called soft paste type. It has six reserve panels of various shapes, which are surrounded by diaper and scroll designs pencilled in cobalt blue. Has carved wood stand.

Height, 9¾ inches.

96—OVIFORM JAR

Mr. W. Walter Linne

48.00 With short tubular neck and gracefully spreading base. Dense hard paste of the K'ang-hsi period (1662-1722). In two upright panels is a decoration painted in brilliant underglaze blue of various ornaments known as the hundred antiques and the eight precious things. Bands of sceptre heads and swastika fret. Has carved wood stand and openwork cover.

Height, 9 inches.

97—CYLINDRICAL VASE

Mrs. Collie

31.00 With bulging body and gracefully spreading neck and base. Panel decoration of landscape and figures, blooming magnolia, rocks and birds finely painted in brilliant underglaze blue. K'ang-hsi period (1662-1722). Has carved wood stand.

Height, 10 inches.

98—OVIFORM JAR

H. W. Babcock

35.00 With short tubular neck and gracefully spreading base. Hard paste of the K'ang-hsi period (1662-1722). Decoration of a bold dragon amid fire emblems and a phoenix amid cloud forms painted in mazarine blue on a white ground. Has carved wood stand and openwork cover.

Height, 9½ inches.

99—OVIFORM VASE

Mrs. Collie

26.00 With short neck and spreading base. Thin porcelain of the Ch'ien-lung period (1736-1795). Landscape and river view painted in dark cobalt blue. Has carved wood stand.

Height, 9¾ inches.

100—PEAR-SHAPED VASE

Jacob W. orthum

55.00

With tall tubular neck, spreading at mouth. Thin porcelain of the so-called soft paste type. Covered with an ivory-white crackle glaze, and decorated in brilliant underglaze blue, with branches of peaches, pomegranates and Buddha's hand-fruit, the emblem of the three abundances, and wide band of palmettes painted in brilliant cobalt blue. Has carved wood stand.

Illustrated

Height, 10 inches.

101—LARGE GINGER JAR

H. J. Glazier

90.00

Hard paste of the K'ang-hsi period (1662-1722). In two large foliated panels is a decoration of the hundred antiques and the eight precious things, chrysanthemums in bloom, birds and rocks beautifully painted in underglaze blue of brilliant opaque quality. Has carved wood, openwork cover with jade panel and carved wood stand.

Height, 8½ inches.

Diameter, 7½ inches.

102—LARGE OVIFORM GINGER JAR

Mrs. Ernest Wilson

70.00

Decorated in brilliant underglaze blue, three foliated panels containing a mythological monster, the eight precious things, and flowering shrub, the intervening spaces filled with branches of the flowers of the four seasons. Has carved openwork cover with jade panel and carved wood stand.

Height, 8¾ inches.

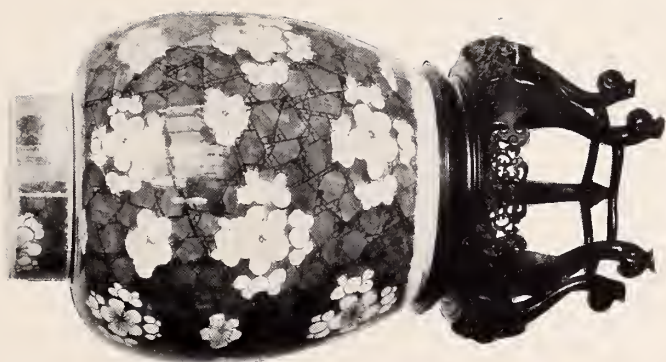
103—TALL OVIFORM VASE

Mrs. Collins

120.00

With short tubular neck and gracefully spreading base. The surface is covered with various shaped panels and border designs, which are modelled in low relief in the paste, and is profusely decorated with floral motives, beautifully painted in two shades of underglaze blue of brilliant opaque quality. Has carved wood stand.

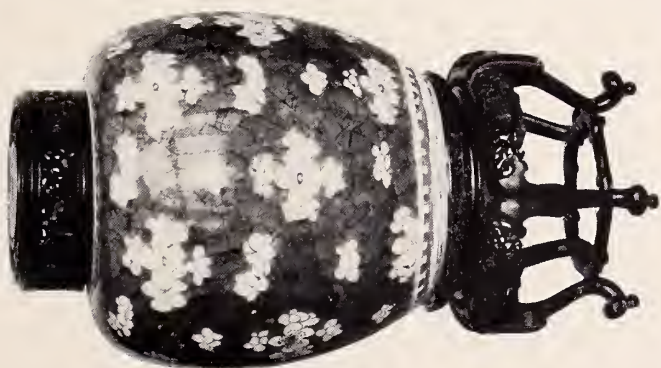
Height, 15¼ inches.



120



121



111

104—TALL OVIFORM VASE

F. N. Kaldenberg's Sons

56.00 With broad tubular neck and receding base. Thin hard paste of the K'ang-hsi period (1662-1722). It is profusely decorated with landscapes, rocky cliffs and river views, which are painted in underglaze blue of the purest mazarine tint and opaque quality on a brilliant white ground. Has carved wood stand.

Height, 17½ inches.

105—TALL OVIFORM VASE

Mrs. Glendinning

115.00 With tall tubular neck and receding base. It is of hard paste of the K'ang-hsi period (1662-1722), and is decorated in brilliant underglaze blue of landscapes and figures, mountain scenery and river views. Has carved wood stand.

Illustrated

Height, 16½ inches.

106—GLOBULAR-SHAPED GINGER JAR

A. C. H. H. H. H. H.

75.00 Hard paste of the K'ang-hsi period (1662-1722). Artistically painted in brilliant blue under the glaze, with a conventional scroll with lotus and four large blossoms arranged so as to display in each flower the cup-shaped fruit. Has carved wood openwork cover of hawthorn blossom design and carved wood stand.

Height, 8 inches.

107—HAWTHORN GINGER JAR

F. N. Kaldenberg's Sons

149.00 Hard paste of the K'ang-hsi period (1662-1722). Decoration of blossoming branches of hawthorn in white reserve on an opaque blue ground, which is covered with a reticulation of darker blue lines to represent cracking ice. In three foliated panels is a decoration of the hundred antiques. Has carved wood, openwork cover, with white jade panel and carved wood tall stand.

Height, 9 inches.

108—LARGE CLUB-SHAPED VASE

H. S. Laguer

146.00 It is of clear white hard paste and is decorated in brilliant underglaze blue with a river view, rocky cliffs and landscape with figures; around the neck is a narrow band of sceptre-head scrolls. K'ang-hsi period (1662-1722).

Height, 17½ inches.

109—LARGE CLUB-SHAPED VASE

Mrs. Collier

Sonorous hard paste of the K'ang-hsi period (1662-1722). The decoration, which consists of various fishes and lotus plant in bloom, is painted underneath the glaze in mazarine blue of brilliant opaque quality. Around the neck are narrow bands of gadroon and sceptre-head scrolls, and a Greek fret border encircles the rim of mouth. Has carved wood stand.

Height, 17¼ inches.

110—HAWTHORN GINGER JAR

F. W. Staldenberg, Loue

Graceful oviform. The ground is of brilliant mazarine blue of opaque quality and marked with darker lines to represent cracking ice, the symbol of coming spring. It is decorated with branches of prunus blossoms, the floral emblem of the New Year in white reserve, the branches spreading alternately upward and downward. K'ang-hsi period (1662-1722). Has carved wood, openwork cover and tall stand.

Height, 8½ inches.

111—HAWTHORN GINGER JAR

J. G. Smith

Ovoid shape. Decorated with clusters of white prunus blossoms upon a mottled background of opaque blue of fine quality, which is covered with a reticulation of darker blue lines to represent cracking ice, the symbol of coming spring. Has carved openwork cover, with jade panel and tall stand. K'ang-hsi period (1662-1722).

Illustrated

Height, 8¼ inches.

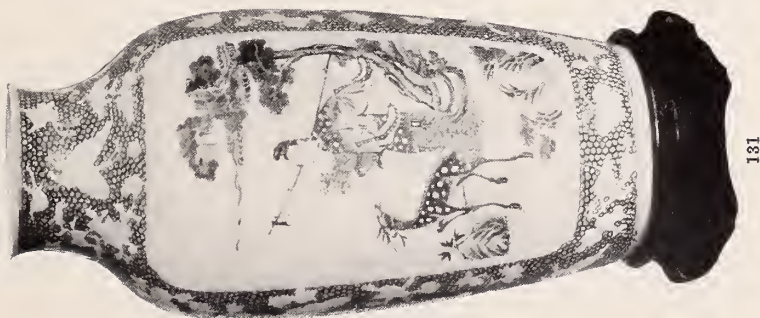
112—TALL CYLINDRICAL VASE

F. W. Staldenberg, Loue

With bulging body and gracefully spreading neck and base. It is of clear white hard paste of the K'ang-hsi period (1662-1722), and is decorated in mazarine blue of brilliant opaque quality with a Chinese interior view, representing an emperor and ladies of the court receiving a general. Underneath the foot a six-character mark. Has carved wood stand.

Illustrated

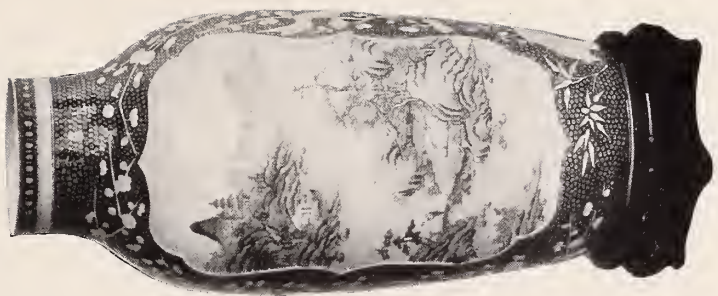
Height, 17½ inches.



131



125



126



113—TALL OVIFORM VASE

Mrs. G. Glendinning

140.00 With tubular neck and spreading base. Dense hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant underglaze blue, with a mountainous landscape, figures and river view. Around the shoulder and neck are cloud forms and bands of sceptre-head scrolls and gadroon. Has carved wood stand.

Illustrated

Height, 19 inches.

114—TALL OVIFORM VASE

J. W. Staldenberg's Sons

115.00 With gracefully spreading neck and base. It is finely pencilled in brilliant blue under the glaze with conventional scroll of lotus, spreading over the entire body of the vase, with a symmetrical arrangement of large blossoms, which are fully expanded so as to display in each flower the cup-shape fruit in a midst of a whorl of petals. A ring of palmations encircles the neck. Underneath the foot six-character mark of Ch'eng-hua, but undoubtedly produced during the K'ang-hsi period (1662-1722). Has carved wood stand.

Height, 18 inches.

115—LARGE OVIFORM GINGER JAR

Robert Scoville

130.00 With original cap-shape cover. It is decorated in underglaze blue of brilliant opaque quality, with a scene depicting an emperor and empress and their retinue receiving a dignitary. Other officials with their attendants are seen without in a garden. K'ang-hsi period (1662-1722). Has carved wood, tall stand.

Illustrated

Height, 10½ inches.

116—GINGER JAR

Mrs. J. Newstead

145.00 With original cap-shape cover. Hard paste of the K'ang-hsi period (1662-1722). It is pencilled in brilliant opaque blue, under the glaze, with a scene representing an emperor and empress receiving greetings from visiting dignitaries. Has carved wood, tall stand.

Illustrated

Height, 9½ inches.

117—TALL OVIFORM VASE

L. B. Walker

300-7 Hard paste of the K'ang-hsi period (1662-1722). Decorated in underglaze blue of brilliant quality with a river view, landscape with figures and mountain scenery. Has carved wood stand.

Height, 16½ inches.

118—TEMPLE JAR

Mrs. Collins

171-10 With original hat-shape cover. Clear white hard paste of the K'ang-hsi period (1662-1722). It is decorated in brilliant opaque blue with a garden scene, in which two ladies are engaged in a game of Go, and numerous children are seen at play. Around the rim the Buddhistic symbols of happy augury, and on the cover children at play. Has carved wood stand.

Height, 17 inches.

119—GRACEFUL TALL OVIFORM VASE

L. B. Clarke

111-11 Thin porcelain of the K'ang-hsi period (1662-1722). Decorated with tree peonies, hydrangea, birds and rocks, beautifully pencilled in underglaze blue of opaque quality on a brilliant white ground. Has carved wood stand.

Height, 18 inches.

120—HAWTHORN GINGER JAR

F. W. Staldenberg

300-10 Oviform, with cap-shaped cover. It is decorated with clusters of prunus blossoms, the floral emblem of the New Year in reserve upon a ground of brilliant mazarine blue of opaque quality and marked with darker lines to represent cracking ice. K'ang-hsi period (1662-1722). Has carved wood tall stand.

Illustrated

Height, 9½ inches.

121—HAWTHORN GINGER JAR

Mrs. Glendinning

105-10 With original cap-shape cover. It is of the K'ang-hsi period (1662-1722), and decorated with branches and twigs of prunus blossoms in reserve upon an opaque blue ground, which is marked with darker lines to represent cracking ice. Has carved wood tall stand.

Illustrated

Height, 10½ inches.



114



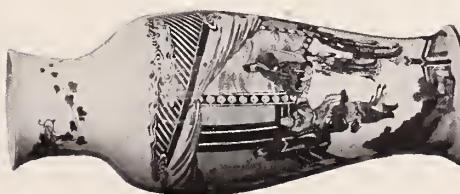
115



113



116



112



122—CLUB-SHAPED VASE

E. J. Harvey

115-00 Dense hard paste of the K'ang-hsi period (1662-1722). It is decorated under the glaze in mazarine blue of brilliant opaque quality with a river view, landscape and figures and rocky cliffs. Has carved wood stand.

Height, 17¼ inches.

123—GRACEFUL OVIFORM VASE

Mrs. C. M. Allen

170-00 Thin hard paste of the K'ang-hsi period (1662-1722). It is decorated with prunus in blossom, which is worked in low relief in the paste and imposed upon a background of brilliant opaque blue, the reserve of vase being in a brilliant white. Has carved wood stand.

Height, 14½ inches.

124—LARGE CLUB-SHAPED VASE

F. M. Kaldenberg's Son

95-00 Hard paste of the K'ang-hsi period (1662-1722). Decorated in underglaze blue in brilliant opaque quality with figures of fabulous monsters, turbulent water and rock; around the neck bands of sceptre-head scrolls and fret pattern. Has carved wood stand.

Height, 17¼ inches.

125—PEAR-SHAPED VASE

E. J. Hudson

90-00 With tall tubular neck, spreading at mouth. Thin porcelain of the so-called soft paste type of the Ch'ien-lung period (1736-1795). It is covered with a rice-color minutely cracked glaze and decorated with a landscape and mountain scenery in underglaze blue. Has carved wood stand.

Illustrated

Height, 14½ inches.

126—MANDARIN VASE

Robert D. Wrenn

300-00 Graceful oviform. Very thin porcelain of the Yung-ch'eng period (1723-1735). In two upright panels which are outlined with a frame work of raised porcelain, is a decoration of a mountainous landscape and a river view, painted in low tones of enamel colors, and bamboo and rocks painted in blue and brown. The surface

between the panels is covered with a brilliant blue glaze and marked with hemispheric points resembling honey comb; over this is an ornamentation of prunus in blossom worked in relief in the paste and invested with a pure white glaze. Has carved wood stand.

Illustrated

Height, 15½ inches.

Mrs. L. Collins

127—CLUB-SHAPED VASE

95-00

White hard paste of the K'ang-hsi period (1662-1722). The decoration, which is of an artistic character, is painted in brilliant mazarine blue of fine quality, and represents four large kylins sporting with brocaded balls with ribbon fillets. Has carved wood stand.

Height, 17¾ inches.

128—LARGE QUADRILATERAL VASE

E. I. Anderson

400-00

Of the so-called soft paste type of the Ch'ien-lung period (1736-1795). It is profusely decorated with floral motives and leaf scrolls in underglaze blue and further embellished with upright ridges and numerous corner bands, which have been worked in relief in the paste and covered with an ivory white crackle glaze. Has carved wood stand.

Illustrated

Height, 15 inches.

129—LARGE QUADRILATERAL VASE

6

h

11

400-00

Of the so-called soft paste porcelain of the Ch'ien-lung period (1736-1795). It is invested with an ivory-white glaze which is marked with a network of brown crackles and decorated with floral motive bands and ridges similar to the preceding vase, No. 128. Has carved wood stand.

Illustrated

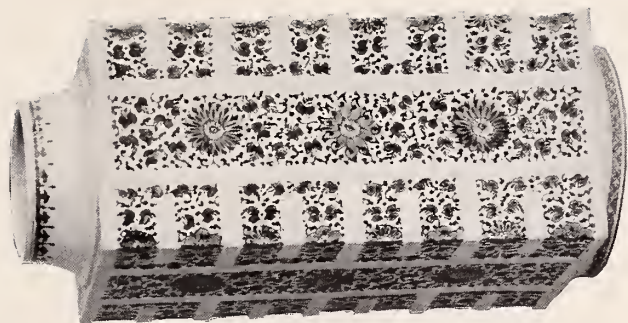
Height, 15½ inches.

130—GRACEFUL OVIFORM VASE

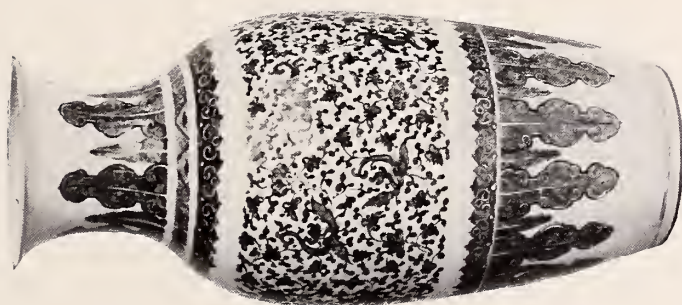
E. I. Anderson

100-00

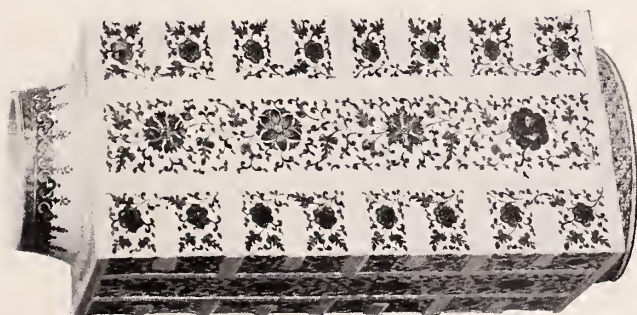
With spreading neck. Thin porcelain of the Ch'ien-lung period (1736-1795). It is covered with a soft ivory-white crackle glaze



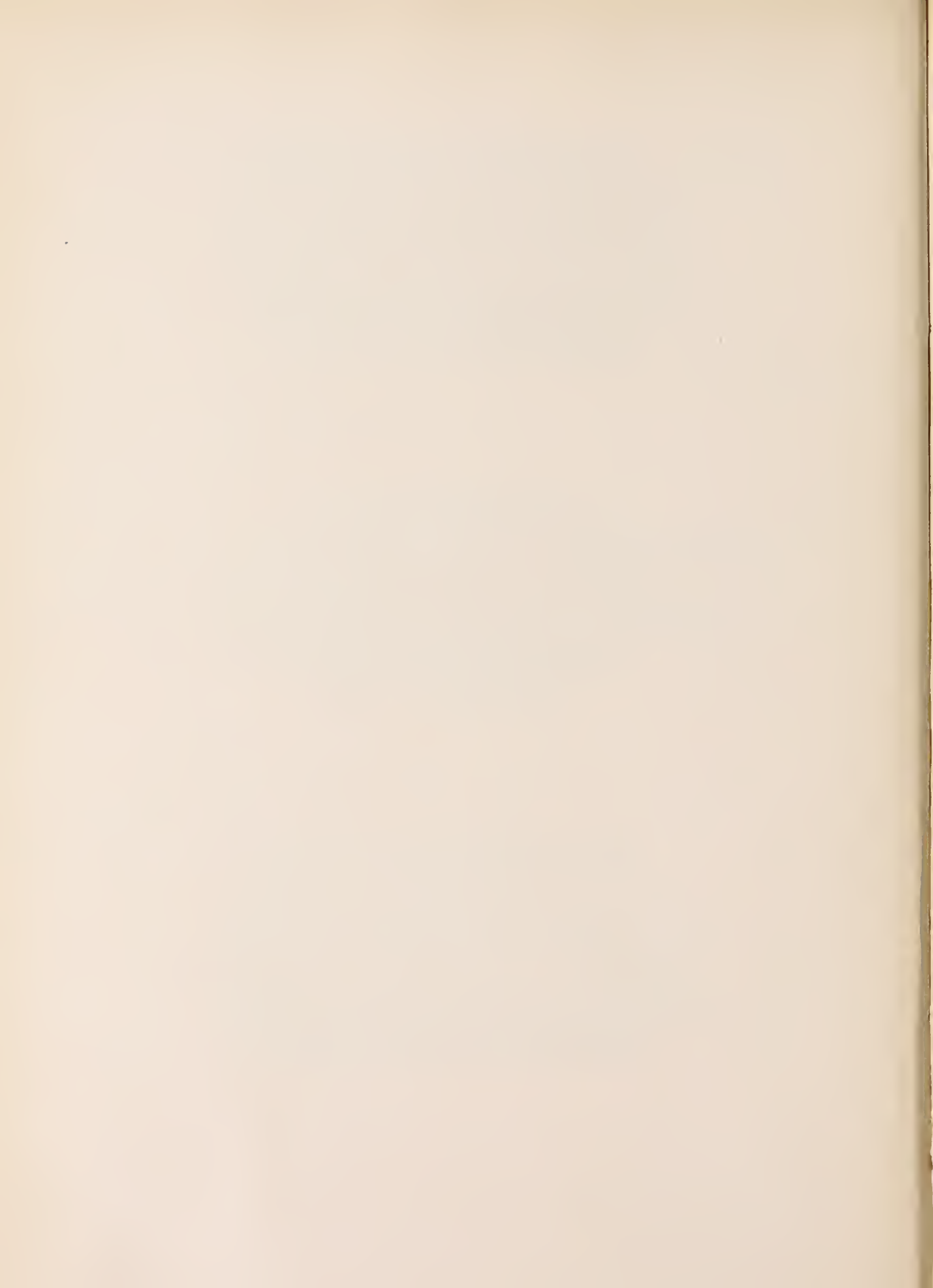
128



130



129



and decorated in underglaze blue with a broad band of archaic dragons amid floral scrolls and borders of palmettes and sceptre-head scrolls. Has carved wood stand.

Illustrated

Height, 16¾ inches.

Mrs. Glendinning

131—MANDARIN VASE

Thin sonorous porcelain of the Yung-chêng period (1723-1735).

325.00 In two upright panels is a decoration painted in underglaze blue of a female deity, with the symbolical deer and pine tree and a mountainous landscape and river view; the intervening spaces and neck are covered with a blue and white honey-comb pattern and ornamented with butterflies and floral motives worked in low relief in the paste and covered with a white glaze. Has carved wood stand.

Illustrated

Height, 16¼ inches.

F. W. Kaldenberg's Son

132—TALL OVIFORM VASE

113.00 With spreading neck. Thin porcelain of the Ch'ien-lung period (1736-1795). Decorated in underglaze blue with branches of peaches, pomegranates and Buddha's hand-fruit, the symbols of the three abundances. The shoulder is encircled by a band of sceptre-heads and Greek fret, and around the neck and base are broad bands of palmettes. Has carved wood stand.

Illustrated

Height, 16¼ inches.

C. J. Hudson

133—TALL OVIFORM VASE

320.00 Clear white thin porcelain of the Yung-chêng period (1723-1735). It is decorated under the glaze with brilliant cobalt blue. The decoration consists of two fabulous lions under a pine tree. Has carved wood stand.

Illustrated

Height, 16½ inches.

Mrs. Orme Wilson

134—LARGE OVIFORM JAR

288.00 With original dome-shaped cover. Dense hard paste of the K'ang-hsi period (1662-1722). The profuse decoration, which is painted in underglaze blue of opaque brilliant quality, con-

sists of various shaped reserved panels, containing prunus in blossom, baskets of lotus flowers, the hundred antiques, and other designs. The cover is decorated to conform. Has carved wood stand.

Height, 21 inches.

135—TALL CLUB-SHAPED VASE

380.00 Hard dense porcelain of the Ch'ien-lung period (1736-1795). It is profusely decorated in brilliant underglaze blue with scenes depicting an emperor and empress with their retinue and family, a garden scene with equestrian figures and a palace balcony on which are assembled members of the royal household. On the inner rim of mouth is an engraved six-character mark of the period. Has carved wood stand.

Illustrated

Height, 31 inches.

136—LARGE GALLIPOT

100.00 Dense porcelain of the Wan-li period (1573-1619). Decorated in Mohammedan blue with a blue dragon, which encircles the body of the vase, and broad bands of gadroons around the shoulder and base. On the shoulder is a six-character mark of the period pencilled in underglaze blue. Has carved wood stand.

Illustrated

Height, 24¾ inches.

137—LARGE PALACE JAR

400.00 Graceful oviform, with short neck and broad mouth. Sonorous hard paste of the K'ang-hsi period (1662-1722). It is decorated in brilliant blue under the glaze, with an elaborate scroll of lotus spreading over the entire body of the jar and with a symmetrical arrangement of large flowers of the sacred lotus which are fully expanded so as to display in each flower the cup-shaped fruit. Around the shoulder is a band of diaper pattern and encircling the neck and base are borders of palmettes and gadroons. Has carved wood stand.

Height, 19 inches.





138—LARGE PALACE JAR

R. N. Voorhis

400.00 To correspond with and of the same period as the preceding jar,
No. 137.

Height, 19¼ inches.

139—MAMMOTH FISH BOWL

N. B. Walker

530.00 Dense porcelain of the Wan-li period (1573-1619) Profusely
decorated in Mohammedan blue with two boldly drawn five-
clawed dragons amid cloud forms pursuing the pearl of omnipo-
tence. On the rim of mouth is a six-character mark of the
period pencilled in underglaze blue. Has an elaborate carved
wood, tall stand.

*Height, 15¼ inches.
Diameter, 29 inches.*

SPECIMENS OF WHITE PORCELAINS

140—OVIFORM SNUFF BOTTLE

L. H. Betts

15.00 Pure white hard paste of the Yung-chêng period (1723-1735).
Slight decoration etched in the paste. Has coral stopper and
carved wood stand.

141—MINIATURE BEAKER

Mrs. N. H. Moore

1.00 Pure white porcelain of the Ch'ien-lung period (1736-1795).
Bands of palmettes etched in the paste underneath a soft glaze.
Has carved wood stand.

142—WRITER'S WATER COUPE

Mrs. H. N. Bull

7.00 Semi-eggshell porcelain of the so-called soft paste. Etched fret
band underneath an ivory-white glaze. Yung-chêng period
(1723-1735). Has carved wood stand.

143—MINIATURE KYLIN

Mrs. N. Storrs Wells

35.00 Finely modelled in the Ch'ien-lung paste of the period. Coated
with a brilliant white glaze. Has carved wood stand.

144—WRITER'S WATER COUPE

Lora Lang Li

Semi-globular shape. Of the so-called soft paste, covered with an ivory-white crackle glaze, underneath which is an etched decoration of gadroons and seepre heads. Yung-chêng period (1723-1735). Has carved stand.

2.00

145—ROUGE BOX

Miss Anna Sands

Pure white hard paste of the Ch'ien-lung period (1736-1795). Floral decoration etched in the paste. Four-character mark underneath the foot. Has carved wood stand.

7.00

146—WRITER'S WATER COUPE

Mrs. Collins

Semi-eggshell porcelain of the Yung-chêng period (1723-1735). Border designs delicately etched in the paste under a brilliant white glaze. Has carved wood stand.

10.00

147—WRITER'S WATER COUPE

Richard Trimble

Thin porcelain of the so-called soft paste. Border of gadroons etched in the paste underneath a soft ivory-white crackle glaze. Yung-chêng period (1723-1735). Has carved wood stand.

7.50

148—WRITER'S WATER VESSEL

Miss T. Selmi

Semi-globular shape. Pure white hard paste of the Yung-chêng period (1723-1735). Lotus decoration, delicately etched in the paste. Has carved wood stand.

15.00

149—LARGE SNUFF BOTTLE

Mrs. Baylis

Of the so-called soft paste. Decoration of five-clawed dragons amid cloud forms delicately etched in the paste underneath an ivory-white crackle glaze. Yung-chêng period (1723-1735). Has rose-colored quartz stopper and carved wood stand.

30.00

150—WRITER'S WATER COUPE

Miss Anna Lunde

Thin porcelain of the so-called soft paste type. Covered with an ivory-white crackle glaze and decorated with two symbolical bats which have been worked in relief in the paste. Yung-chêng period (1723-1735). Has carved wood stand.

151—MINIATURE BOTTLE-SHAPED VASE

F. W. Kaldenberg's Son

White porcelain of the so-called soft paste type. It has two lion-mask handles, modelled in relief and is decorated with a dragon amid cloud forms carved in the paste under an ivory-white glaze. Has carved wood stand.

152—DRUM-SHAPED ROUGE BOX

Chas. B. Hoyt

So-called soft paste of the Yung-chêng period (1723-1735). Branch of peach fruit in white slip and coated with a gray-white crackle glaze. Underneath the foot a seal mark of the period. Has carved wood stand.

153—SMALL INCENSE BURNER

George Sumner

With rudimentary scroll handles. Dense hard paste of the K'ang-hsi period (1662-1722). Covered with a rice-colored glaze which is minutely crackled throughout. Has carved wood, openwork cover and ivory stand of lotus design.

154—MINIATURE BOTTLE-SHAPED VASE

F. W. Kaldenberg's Son

Thin hard paste of the Ch'ien-lung period (1736-1795). Covered with a brilliant white glaze. Has carved wood stand.

Height, 4 inches.

155—MINIATURE BEAKER

S. J. Peters

Hard paste of the Yung-chêng period (1723-1735). Coated with an ivory-white crackle glaze and ornamented with an etched fret band. Has carved wood stand.

Height, 3 inches.

156—WRITER'S WATER VESSEL

Edward T. Russell

17.00

Globular shape. Thin hard paste of the Yung-chêng period (1723-1735). Decorated with bands of gadroons and scrolls, which are etched in the paste under a brilliant white glaze. Has carved wood stand.

Diameter, $3\frac{1}{2}$ inches.

157—WRITER'S WATER JAR

C. I. Anderson

20.00

Cone shaped. White hard paste of the K'ang-hsi period (1662-1722). Decorated with cloud forms worked in low relief. Underneath the foot six-character mark of the period pencilled in underglaze blue. Has carved wood cover and stand.

Height, $2\frac{3}{4}$ inches.

158—PEAR-SHAPED VASE

F. G. Hall

20.00

With broad flange at mouth. Pure white porcelain of the Ch'ien-lung period (1736-1795). Decoration of lotus flowers and band of fret pattern delicately etched in the paste. Has carved wood stand.

Height, $5\frac{1}{2}$ inches.

159—BOTTLE-SHAPE VASE

Mrs. Anne W. Wilson

20.00

Semi-eggshell porcelain of the so-called soft paste type. Bands of sceptre heads and palmettes worked in low relief in the paste on an ivory-white glaze. Ch'ien-lung period (1736-1795).

Height, 7 inches.

160—PIH-TONG

Mrs. A. Carpenter

27.00

Of the Yung-chêng period (1723-1735). It is of the so-called soft paste porcelain, covered with an ivory-white crackle glaze, and decorated with dragons and cloud forms and wave designs which are delicately etched in the paste. Has carved wood stand.

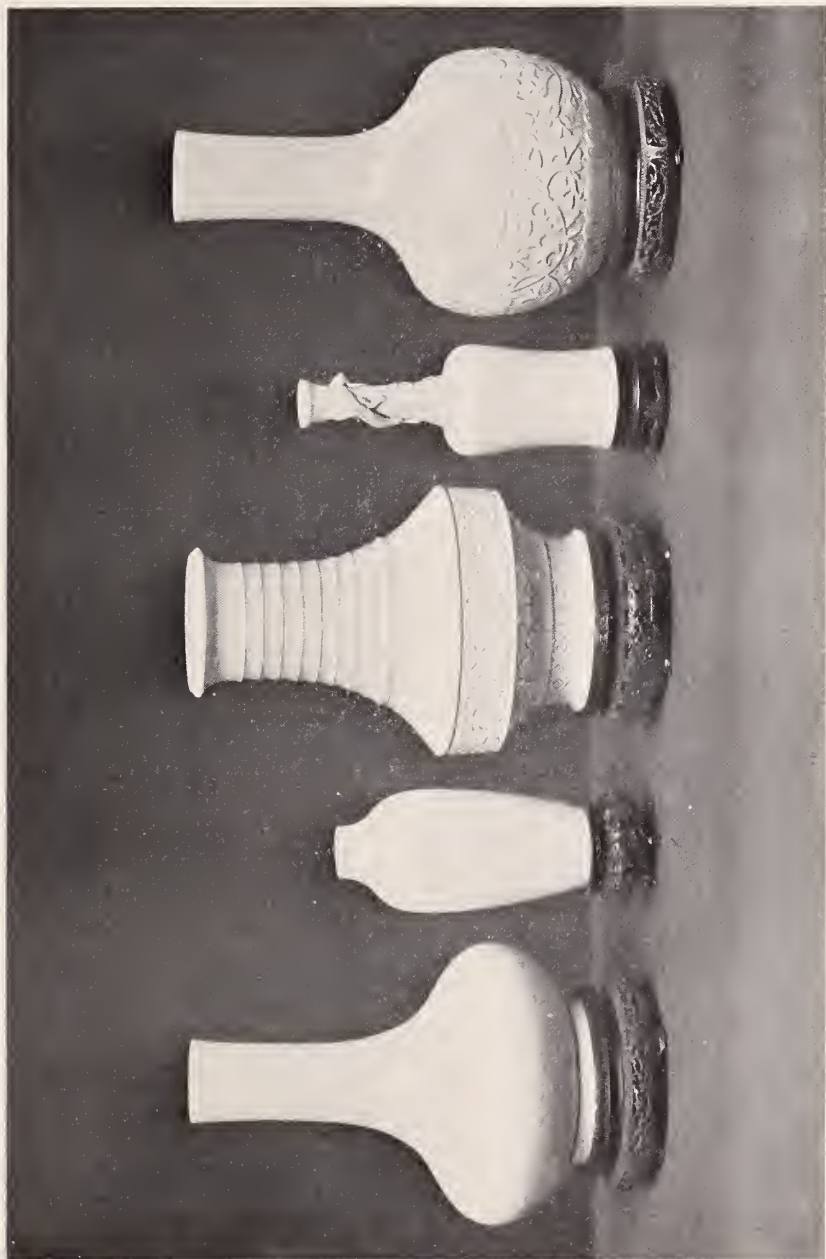
Height, $4\frac{1}{2}$ inches.

161—WRITER'S WATER RECEPTACLE

C. I. Anderson

65.00

Semi-globular shape, with three discs of archaic dragon designs worked in relief in the paste. It is of hard paste of the K'ang-hsi



174

162

170

163

172



period (1662-1722), and covered with a brilliant white glaze. Underneath the foot, pencilled in underglaze blue, the six-character mark of the period. Has carved wood stand.

Diameter, 5 inches.

162—GRACEFUL OVIFORM VASE

30.00 Thin hard paste of the Yung-chêng period (1723-1735). Decorated with plum tree in blossom and a poem worked in low relief in the paste and coated with a white glaze of brilliant quality. Has carved wood stand.

Illustrated

Height, 7 inches.

163—IVORY WHITE BOTTLE-SHAPED VASE

75.00 Dense porcelain of the Yung-chêng period (1723-1735). Graceful shape with a dragon encircling the tall, slender neck, worked in high relief. Has carved wood stand.

Illustrated

Height, 8¾ inches.

164—BOTTLE-SHAPED VASE

12.00 Globular body, with tall, slender tubular neck. Hard paste of the K'ang-hsi period (1662-1722). Covered with a brilliant white glaze. Has carved wood stand.

Height, 7¼ inches.

165—OVIFORM VASE

41.00 With elephant-head handles and vertical dentilated ridges, fashioned after an ancient bronze. It is of hard paste of the Yung-chêng period (1723-1735), and coated with a brilliant white glaze, under which is a decoration of dragons and medallions delicately etched in the paste. Has carved wood stand.

Height, 8¾ inches.

166—PEAR-SHAPED VASE

25.00 With tall-slender neck. Pure white porcelain of the K'ang-hsi period (1662-1722). Decoration of dragons pursuing the sacred pearl pencilled in pale blue underneath the glaze. Has carved wood stand.

Height, 10¼ inches.

167—BOTTLE-SHAPED VASE

E. S. H. arver

27.50

Dense white porcelain of the Yung-chêng period (1723-1735). Encircling the shoulder and neck is a symbolical dragon modelled in high relief. Has carved wood stand.

Height, 10 inches.

168—IVORY-WHITE PEAR-SHAPED VASE

Mrs. A. Carpenter

7.00

With spreading mouth and base. Coated with a thick soft glaze of ivory-white. Yung-chêng period (1723-1735). Has carved wood stand.

Height, 12 inches.

169—BOTTLE-SHAPED VASE

E. S. H. arver

55.00

Globular body, with wide cylindrical neck. It is of thin porcelain of the so-called soft paste type, and is covered with an ivory-white glaze under which is a decoration of sceptre heads and bands of gadroons worked in low relief in the paste and etched. Has carved wood stand.

Height, 8½ inches.

170—BOTTLE-SHAPED VASE

Mrs. A. Carpenter

105.00

Of unusual shape and finished technique. It is pure white hard paste of the Ch'ien-lung period (1736-1795). Around the body is a band of peony scrolls, carved in relief in the paste and encircling the shoulder and foot are borders of sceptre heads and palmettes of similar workmanship. The neck is covered with a series of raised rims which are topped by a band of sceptre-head scrolls. Has carved wood stand.

Illustrated

Height, 11 inches.

171—WHITE PORCELAIN STATUETTE

Mrs. A. Munsie

170.00

Seated figure of Kuan-yin skillfully modelled in hard paste of the Ch'ien-lung period (1736-1795), and coated with a brilliant white glaze. Has carved wood stand.

Height, 8¾ inches.

172—SUPERB WHITE PORCELAIN VASE

Graceful globular bottle-shaped, with tall, tubular neck. It is of almost eggshell thinness, and enamelled with a pellucid of perfect purity. The decoration, worked in the paste in high relief, consists of a broad band of floral scrolls, with formal borders of gadroons, sceptre heads and palmettes. Ch'ien-lung period (1736-1795). Has carved wood stand.

Illustrated

Height, 12 inches.

173—PAIR WHITE PORCELAIN PLATES

Of the so-called soft paste type. They are enamelled with an ivory-white glaze and decorated with dragons, cloud forms and formal borders of fret and other designs delicately etched in the paste. Yung-ch'eng period (1723-1735). Has carved wood stand.

Height, 10½ inches.

174—BOTTLE-SHAPED VASE

Hard paste of the Ch'ien-lung period (1736-1795). It is enamelled with an ivory-white glaze, over an orange-peel surface, and decorated with dragons pursuing the sacred pearl and borders of palmettes, sceptre heads and gadroons, which are etched in the paste. Has carved wood stand.

Illustrated

Height, 11¼ inches.

175—PEAR-SHAPED VASE

Hard paste of the K'ang-hsi period (1662-1722). The decoration, which is etched in the paste, consists of foliated panels of pomegranates, floral scrolls and border designs of gadroons and leaf patterns under a pellucid white glaze. Has carved wood stand.

Height, 12¾ inches.

176—LARGE PURE WHITE GALLIPOT

Decoration of branches of peach fruit and borders of leafy scroll design delicately etched in the paste, underneath a soft ivory white glaze. K'ang-hsi period (1662-1722). Has carved wood, tall stand.

Height, 14½ inches.

Mrs. Loring Agnew

Mrs. A. Carpenter

J. W. James

J. W. Hunter

Mrs. Ernie Nelson

177—TALL CYLINDRICAL VASE

Mrs. Brewster

Bulging body, with receding neck and base. It is of white porcelain of the K'ang-hsi period (1662-1722), and profusely decorated with floral scrolls, dragons and bands of palmettes worked in the paste in relief, and covered with a brilliant white glaze of pelucid quality. Has carved wood stand.

Height, 18 inches.

PORCELAINS DECORATED IN ENAMEL COLORS

178—MINIATURE BOTTLE

Mrs. R. B. Moore

Hard paste of the Yung-ch'eng period (1723-1735). Decoration of carp arising from the sea pencilled in coral-red.

179—MINIATURE BOTTLE-SHAPED VASE

M. J. Fox

Of the Ch'ien-lung period (1736-1795). Dragon, cloud forms and fire emblems in coral-red. Has carved wood stand.

180—SMALL BOWL

C. R. Burnes

Of the Ch'ien-lung period (1736-1795). Floral scrolls pencilled in green on a ground of mirror-black. Seal mark of the period. Has carved wood stand.

181—GLOBULAR WATER JAR

Mrs. Anna Sande

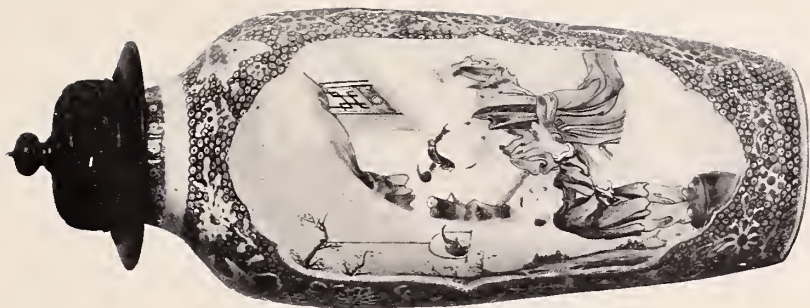
Of the Ch'ien-lung period (1736-1795). Dragon and cloud forms in brilliant green. Has carved wood stand.

182—SMALL BOTTLE-SHAPED JAR

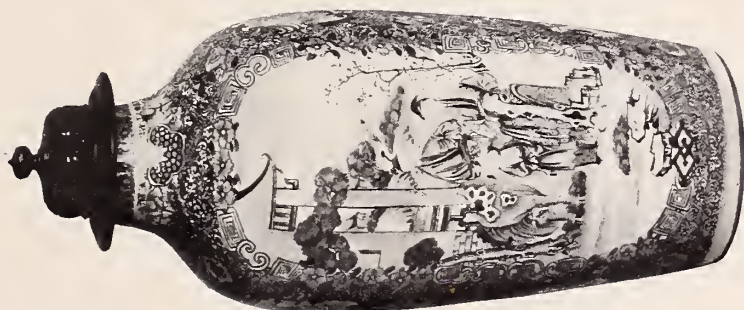
Mrs. C. Ollie

Of the K'ang-hsi period (1662-1722). Covered with an orange-yellow glaze of translucent quality and decorated with rocks and chrysanthemums in dark brown. Has carved wood stand.

Height, 4¾ inches.



199



195



190



183—WRITER'S WATER RECEPTACLE

22.00 Globular shape. Thin white porcelain of the Yung-chêng period (1723-1735). Decoration of flowers, blossoms and insects exquisitely painted in enamel colors. Has carved ivory stand.

Height, $2\frac{3}{4}$ inches.
Diameter, $2\frac{3}{4}$ inches.

184—WRITER'S WATER RECEPTACLE

2.00 Low circular shape. Thick hard paste of the Ch'ien-lung period (1736-1795). Five-clawed dragon amid cloud forms and fire emblems pencilled in coral-red. Has carved wood stand.

Diameter, $3\frac{3}{4}$ inches.

185—SMALL BOWL

30.00 Thin sonorous porcelain of the Ch'ien-lung period (1736-1795). The outer surface decorated with figures of the immortal genii and emblematical devices, on a ground of wave pattern, all of which is carved in relief in the paste and decorated in brilliant enamel colors. The inner surface invested with a turquoise-blue glaze. Has carved wood stand.

186—PAIR SMALL GLOBULAR JARS

160.00 Clear white hard paste of the K'ang-hsi period (1662-1722). Decoration of floral sprays delicately painted in peach-bloom tint and camellia-leaf green. Underneath the foot a six-character mark of the period. Have carved teakwood stands.

Height, $3\frac{1}{4}$ inches.
Diameter, $3\frac{1}{4}$ inches.

187—SMALL BOTTLE-SHAPED VASE

25.00 Hard paste of the Ch'ien-lung period (1736-1795). Landscape and mountain scenery in enamel colors. Has carved wood stand.

Height, $5\frac{1}{4}$ inches.

188—SMALL OVIFORM VASE

40.00 Coated with a rose-pink glaze which is covered with an etched pattern and decorated with floral sprays. Ch'ien-lung period (1736-1795). Has carved wood stand.

Height, $5\frac{1}{4}$ inches.

189—SMALL OVIFORM JAR

Long Sang Pi

27.00

Hard paste of the K'ang-hsi period (1662-1722). Enamelled with a translucent celadon glaze and decorated with clusters of peaches and pomegranates in underglaze blue and *sang-de-bau* tints. Has carved wood cap and tall stand.

Height, $4\frac{1}{4}$ inches.

190—BOTTLE-SHAPED VASE

G. Lema

75.00

Pure white porcelain of the K'ang-hsi period (1662-1722). Decoration of archaic dragons amid cloud forms painted in peach-bloom tint, with markings of verdigris green. Underneath the foot a six-character mark of the period finely pencilled in underglaze blue.

Height, $7\frac{1}{4}$ inches.

191—BOTTLE-SHAPED VASE

"

"

45.00

Same form and of the same period as the preceding, No. 190. The decoration is an archaic dragon and cloud forms being in a bolder design and in ashes-of-roses tint. Underneath the foot a six-character mark of the period. Has carved wood stand.

Height, $7\frac{1}{4}$ inches.

192—BOTTLE-SHAPED VASE

Mrs. G. Lema

105.00

Of graceful shape and finished technique. Pure white hard paste of the K'ang-hsi period (1662-1722). The body is enamelled with a pelucid starch-blue glaze, and has around the shoulder and foot, borders of wave patterns and sceptre-head scrolls outlined in a darker shade of blue. The tall-slender neck is decorated with prunus branches in blossom and birds in underglaze blue, iron-red and white slip. Has carved wood stand.

Height, 9 inches.

193—MANDARIN VASE

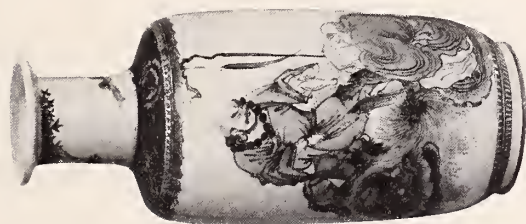
Mrs. G. Lema

70.00

Of almost eggshell thinness. In two oval panels which are surrounded by a Greek fret pattern in gilding on a chocolate-color ground are Chinese domestic scenes delicately painted in brilliant



213



197



207

enamel colors; in various smaller reserve panels are landscapes, birds and foliage pencilled in rose-color and other enamels. The ground is covered with a floral scroll pattern in gilding, and the neck is encircled by a fret band. Ch'ien-lung period (1736-1795). Has carved wood stand.

Height, $8\frac{1}{4}$ inches.

194—MANDARIN VASE

Mrs. J. Nennstad

Graceful oviform. Thin white hard paste of the Yung-ch'eng period (1723-1735). In two upright and two foliated reserve panels are Chinese garden and domestic scenes finely painted in brilliant enamel colors. On a ground of gilded scroll patterns are floral sprays delicately painted in underglaze blue and enamel colors. Has carved wood, hat-shaped cover and tall stand.

Height, 10 inches.

195—MANDARIN VASE

C. J. Hudson

Graceful oviform of almost eggshell thinness. The decoration, which is finely executed in brilliant enamel colors in underglaze blue and gilding, consists of two large oval panels containing Chinese domestic scenes, and smaller foliated panels containing landscapes, birds and blossoms; these panels are framed by borders of floral and fret designs. Floral sprays are pencilled in underglaze blue and imposed upon a ground of gilded scroll pattern. Has carved wood, hat-shaped cover and tall stand.

Illustrated

Height, $10\frac{1}{4}$ inches.

196—PAIR FAMILLE-ROSE PLATES

Hans Mueller

Semi-eggshell porcelain. Richly decorated in enamel colors of *famille-rose*, with a garden scene in which females and children are at play, a series of borders of yellow and rose-color diaper pattern, and reserve panels containing floral motives.

Diameter, 9 inches.

197—SMALL CLUB-SHAPED VASE

R. N. Voorhui

Clear white hard paste of the K'ang-hsi period (1662-1722). Artistically painted in brilliant enamel colors of the *famille verte*, with a scene representing Lü Tung-pin, one of the eight im-

mortals of the Taoist sect, a priest and a fabulous lion. Around the shoulder is a band of diaper of black on a green ground and reserve peonies in coral-red. Has carved wood stand.

Illustrated *Height, 10½ inches.*

198—GRACEFUL BOTTLE-SHAPE VASE

Mrs. C. Olhe

Oviform body, with tall, slender, tubular neck. Hard paste of the K'ang-hsi period (1662-1722). It is invested with a pelucid celadon glaze of sea-green tint, and decorated with clusters of peach fruit and pomegranates painted in crushed strawberry, ashes-of-roses and *sang-de-bœuf* tints, the twigs and leaves being in underglaze blue. Has carved wood, tall stand.

176.00

Height, 10 inches.

199—PAIR MANDARIN VASES

L. F. B. Butts

Graceful oviforms. Hard paste of almost eggshell thinness. In two foliated reserve panels, which are marked by a narrow framework of raised porcelain, are Chinese domestic scenes finely painted in brilliant enamel colors. The surface between the panels is of underglaze blue and covered with hemispherical points resembling honey-comb, and over this is a further embellishment of butterflies and floral motives worked in the paste in low relief and gilding. Yung-chêng period (1723-1735). Have carved wood, hat-shaped covers and tall stands.

190.00

Illustrated *Height, 10¾ inches.*

200—SMALL OVIFORM JAR

Mrs. J. W. Schaffer

Dense hard paste of the Ming period. Decorated in the brilliant five-color enamels, with peony scrolls and fabulous lions. Has carved openwork cover with *fei-ts'ui* and stand.

90.00

Illustrated *Height, 7½ inches.*

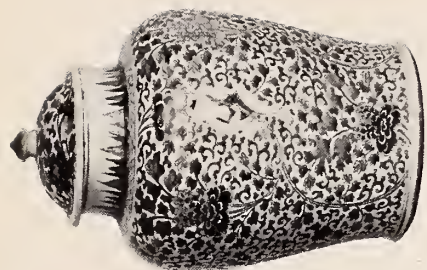
201—SMALL OVIFORM JAR

C. J. Hudson

Dense porcelain of the Ming period. Decorated with peony scrolls and phœnixes, the emblem of the empress, painted in brilliant enamel colors of the *famille verte*, red and green predominating. Has carved openwork cover and stand.

70.00

Illustrated *Height, 7¼ inches.*



228



200



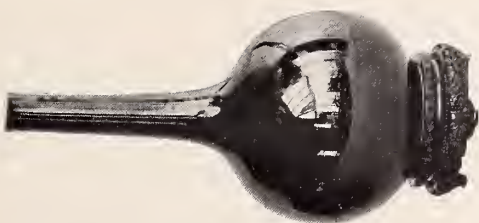
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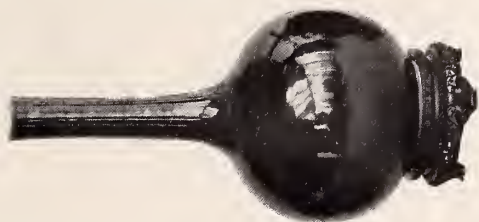
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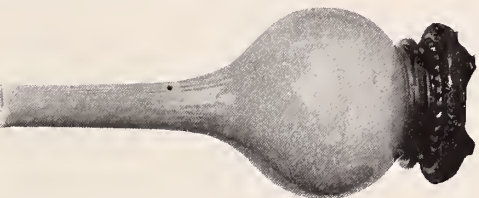
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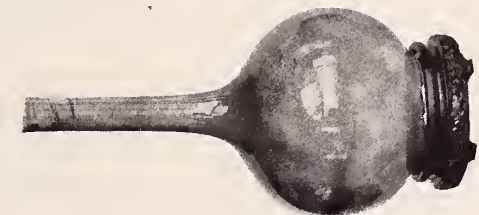
315



297



314



317



318



215



223



214

202—OVIFORM VASE

F. W. White

70.00 Hard paste of the Ch'ien-lung period (1736-1795). Enamelled with a mustard-yellow crackle glaze of fine iridescent quality and profusely decorated with conventional flowers and leafy scrolls in reserve and underglaze blue. Around the foot a band of gadroons, and encircling the shoulder sceptre-head scrolls. Has carved wood stand.

Height, $9\frac{3}{4}$ inches.

203—BOTTLE-SHAPED VASE

Mrs. Collier

50.00 Bulging body, with short neck and spreading base. Hard paste of the Ming period. Enamelled with a monochrome glaze of stone-blue and decorated with blossom in plum in white slip. Has carved wood stand.

Height, 10 inches.

204—CELADON GINGER JAR

Mrs. W. Wentworth

50.00 Oviform. Hard paste of the K'ang-hsi period (1662-1722). Enamelled with a pelucid sea-green glaze and decorated with clusters of peach fruit and pomegranates painted in underglaze blue and peach-bloom tint. Has carved wood cover of open-work design with jade panel and carved wood stand.

Height, $6\frac{3}{4}$ inches.

205—UNUSUAL BOTTLE-SHAPED VASE

Mrs. Collier

180.00 Of the Ch'ien-lung period (1736-1795). It is of thin hard paste and richly decorated. The decoration, which is worked in the paste in high relief, and enamelled in brilliant enamel colors, is imposed upon a ground of pale turquoise blue, consists of a broad band of floral scrolls, with formal borders and bands of gadroons, sceptre heads and palmettes. Has carved wood stand.

Height, $13\frac{3}{4}$ inches.

206—OVIFORM GINGER JAR

Robert Scoville

70.00 Clear white hard paste of the Yung-ch'eng period (1723-1735). Decorated with a figure of a female and child, and various ob-

jects of art, beautifully painted in brilliant enamel colors. Has carved wood cap-shaped cover with jade panel and carved wood stand.

Height, 8¼ inches.

207—GRACEFUL PEAR-SHAPED VASE

75. - With flaring mouth and spreading base. Clear white hard paste of the Ch'ien-lung period (1736-1795). Profusely decorated with passion flowers, leafy scrolls and bat symbols, beautifully painted in brilliant enamel colors. Around the foot is a border of gadroons and encircling the rim of mouth a band of sceptre heads. Underneath the foot is a seal mark of the period.

Illustrated *Height, 14¼ inches.*

208—OVIFORM GINGER JAR

15. - Dense hard paste of the Chia Ching period (1522-1566). Enamelled with a monochrome glaze of Indian-red and decorated with two five-clawed dragons amid cloud forms and borders of wave designs and scroll patterns painted in yellow and outlined in brown. Underneath the foot pencilled in blue a character mark of the period. Has carved wood openwork cover, with jade panel, and carved wood stand.

Height, 8 inches.

209—INTERESTING BOTTLE-SHAPED VASE

65. - Oviform, with tall, slender, tubular neck. Clear white porcelain of the K'ang-hsi period (1662-1722). It is decorated with a bold dragon which is worked in the paste in low relief and covered with a brilliant white enamel, and cloud forms and carp rising from the sea, which are painted in coral-red and other enamel colors. Has carved wood stand.

Height, 18¾ inches.

210—OVIFORM JAR

- 17. - With dome-shaped cover. Hard paste of the Chia Ch'ing period (1796-1820). It is richly embellished in brilliant enamel colors with a dragon and phoenix, the emblem of the emperor and em-



220



218



219

press, passion flowers, leafy scrolls and formal borders. Has finely carved wood stand. Underneath the foot is a seal mark of the period.

Height, 12¾ inches.

211—TALL BOTTLE-SHAPED VASE

3-00 Bulging body, with short neck and receding base. Clear white hard paste of the K'ang-hsi period (1662-1722). It is decorated with two bold five-clawed dragons rising from the sea and pursuing the pearl of omnipotence, artistically painted in underglaze blue, *sang-de-bæuf*, and peach-bloom tints.

Height, 14 inches.

212—FIVE-COLOR GINGER JAR

2.00 Globular shape, with broad mouth. Hard paste of the K'ang-hsi period (1662-1722). It is decorated with tree peonies, chrysanthemums, birds, butterflies and rocks, beautifully painted in five-color enamels on a brilliant white ground. Has carved openwork cover with *fei-ts'ui* jade panel and carved wood stand.

Height, 9 inches.

213—BALUSTER VASE

1.00 Clear white hard paste of the Yung-chêng period (1723-1735). It is richly embellished with bands of floral scrolls and birds of paradise beautifully painted in brilliant enamel colors of underglaze blue. Around the foot is a border of gadroons. Has carved wood stand.

Illustrated

Height, 14½ inches.

214—OVIFORM FIVE-COLOR JAR

2.00 With short neck and broad mouth. Dense hard paste of the Ming period. In three reserve panels are tree peonies, blooming lotus and other flowering shrubs; the intervening spaces are filled with scrolls, arabesques and scale patterns, and formal borders are of sceptre heads, floral scrolls and flame designs, the whole painted in brilliant five-color enamels. Has carved openwork, hat-shaped cover and stand.

Illustrated

Height, 11 inches.

215—MING JAR

C. J. Hudson

Oviform, with short neck and broad mouth. Decorated in brilliant five-color enamels, with reserve panels of peonies and chrysanthemums and borders of sceptre-heads, gadroons and flame designs. Has carved openwork, hat-shaped cover, and finely carved wood stand.

Illustrated

Height, 10 $\frac{1}{4}$ inches.

216—PORCELAIN SHRINE STATUE

Mr. Rung

Figure of Buddha seated cross-legged on a lotus throne and holding in her hands a vase with flaming top: skillfully modelled in hard paste porcelain and richly decorated with brilliant enamel colors and gilding. Ch'ien-lung period (1736-1795).

Height, 18 $\frac{1}{4}$ inches.

217—TALL OVIFORM JAR

L. F. Bette

Clear white hard paste of the K'ang-hsi period (1662-1722). It is beautifully decorated in enamel colors of the *famille verte*. The decoration consists of four upright reserve panels, containing female figures and various objects of art, known as the hundred antiques and the eight precious things. The intervening spaces are filled with diaper patterns and arabesque. Has carved openwork cover with jade panel and stand.

Illustrated

Height, 11 $\frac{1}{2}$ inches.

218—FAMILLE-VERTE BOTTLE-SHAPED VASE

L. W. Burnes

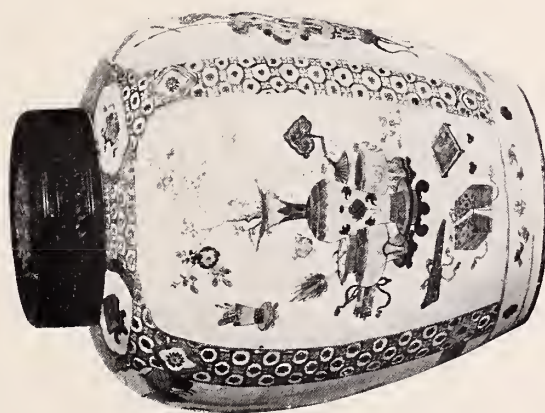
Globular body, with tubular neck and bulbous mouth. Beautifully embellished with brilliant enamel colors of *famille verte*. The decoration consists of various reserve panels containing fabulous monsters, landscapes and other designs, borders and bands of floral scrolls, twigs of fruits, crest and *Shou* characters. Has carved wood stand.

Illustrated

Height, 15 $\frac{3}{4}$ inches.



225



217



224

219—FAMILLE-VERTE BEAKER

721.00 Hard paste of the K'ang-hsi period (1662-1722). Beautifully embellished with floral designs, birds and rocks artistically painted in brilliant enamel colors of the *famille verte*. Has carved wood stand.

Illustrated

Height, 17 inches.

220—SUMPTUOUS BEAKER

1000.00 Clear white hard paste of the K'ang-hsi period (1662-1722). It is sumptuously decorated with a profusion of lotus plants in bloom, which are artistically painted in brilliant enamel colors, and enriched by gilding. Has carved wood stand.

Illustrated

Height, 18 inches.

221—MING FIVE-COLOR JAR

50.00 Ovoid, with short neck and broad mouth. Dense hard paste of the Ming period. Profusely decorated with a broad band of peony scrolls, and three fabulous lions, and formal borders of gadroons and floral motives. Has carved openwork, hat-shaped cover and stand.

Illustrated

Height, 12½ inches.

222—CLUB-SHAPED VASE

81.00 Clear white hard paste of the K'ang-hsi period (1662-1722). Beautifully decorated with reserve panels of birds and floral motives painted in the brilliant enamel colors of the *famille verte* and chrysanthemum scrolls in reserve on a coral-red ground. Around the shoulder is a band of diaper with isolated chrysanthemums, and encircling the foot is a border of gadroons. The decoration on the neck conforms with that on the body of the vase. Has carved wood stand.

Height, 17½ inches.

223—MING FIVE-COLORED JAR

60.00 Ovoid, with original hat-shaped cover. It is covered with a diaper pattern in coral-red, over which is a decoration consist-

ing of a fabulous lion amid fire emblems, a phoenix, rocks and palm, painted in brilliant five-colored enamels. Has carved wood stand.

Illustrated

Height, 14 inches.

224—FAMILLE-VERTE CLUB-SHAPED VASE

820.00

Clear white hard paste of the K'ang-hsi period (1662-1722). On the body is an elaborate embellishment painted in brilliant enamel colors of the *famille verte*, depicting ladies in a garden playing musical instruments and games and admiring a painted scroll. Around the neck is a decoration representing children at play. Has carved wood stand.

Illustrated

Height, 17½ inches.

225—FAMILLE-VERTE CLUB-SHAPED VASE

230.00

Clear white hard paste of the K'ang-hsi period (1662-1722). It is decorated in the brilliant enamel colors of *famille verte*, with a garden scene in which are numerous ladies engaged in playing various musical instruments. In the background are children at play, foliage and rocks. Around the neck is a band of diaper pattern, swastika symbol and reserve panels of blossoms.

Illustrated

Height, 18¼ inches.

226—LARGE CLUB-SHAPED VASE

230.00

Dense sonorous porcelain of the K'ang-hsi period (1662-1722). Beautifully embellished with blooming poppies, tree peonies, birds and butterflies painted in brilliant enamel colors of the *famille verte*. Around the shoulder is a band of diaper with reserve panels containing kylins sporting with brocaded balls and encircling the foot is a border of gadroons. Has carved wood stand.

Height, 19½ inches.

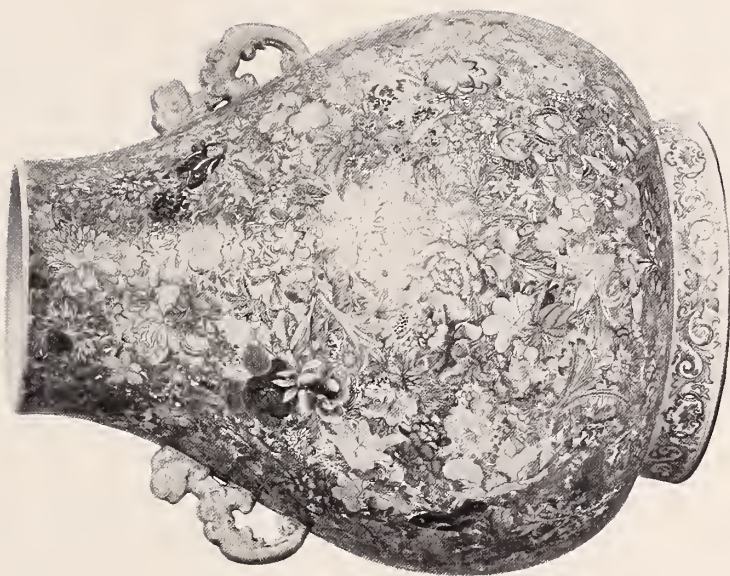
227—MING FIVE-COLOR JAR WITH COVER

100.00

Oviform, with broad mouth. Decorated in brilliant five-color enamels, with a profuse peony scroll, and figures known as the "naked boys" in the midst of an arabesque of peony flowers. Has carved wood stand.

Illustrated

Height, 15 inches.



232



233

228—MING FIVE-COLOR JAR WITH COVER

Oviform, with broad mouth. Dense sonorous porcelain of the Ming period. It is profusely and artistically decorated in the brilliant five-colored enamels, with a decoration known as the "naked boys" in the midst of an arabesque of peony flowers and leafy scrolls. Has carved stand.

Illustrated

Height, 15½ inches.

229—CLUB-SHAPED VASE

Hard paste of the Ch'ien-lung period (1736-1795). Enamelled with a translucent celadon glaze of sea-green tint and decorated with figures of hermits in iron-red. Has carved stand.

Height, 17½ inches.

230—LARGE BOTTLE-SHAPED VASE

Hard paste of the Ch'ien-lung period (1736-1795). It is invested with a monochrome glaze of translucent red and ashes-of-roses tint, and is decorated in underglaze blue with lotus and leafy scrolls. Has carved wood stand.

Height, 19¾ inches.

231—TALL CYLINDRICAL VASE

Dense hard paste of the Ch'ien-lung period (1736-1795). Enamelled with a pelucid celadon glaze and decorated with figures of the Taoist genii and their attributes, pine tree and cloud forms worked in the paste in relief and painted in underglaze blue and *rouge-de-fer*. Has carved wood stand.

Height, 17¼ inches.

232—GRAND "THOUSAND FLOWER" VASE

Sonorous porcelain of the Ch'ien-lung period (1736-1795). Embellished with a decoration known as the "thousand flowers." A superb example of one of the most interesting and elaborate decorations known in Chinese porcelains. The whole surface is covered with a mass of various flowers painted in the richest

Seymour Rozendaal

Mrs. Wentworth

Alex. Morten

Mrs. Collins

L. B. Clarke

135.00

25.00

165.00

75.00

1300.00

transparent and opaque enamels. Underneath the foot, pencilled in cobalt blue is a seal mark of the period. Has carved wood stand.

*Height, 17½ inches.
Diameter, 14½ inches.*

Illustrated

Mr. Baldoni

225-00 233 LARGE PALACE VASE

Globular body, with spreading neck and base. Sonorous hard paste of the Yung-chêng period (1723-1735). It is elaborately decorated in rich enamel colors with Chinese domestic and garden scenes. On the shoulder modelled in relief are two bat-shaped and ring ornamental handles. Around the neck and base beautifully painted in enamel colors are flowering plants, butterflies and other designs. Has carved wood stand.

Illustrated

*Height, 19 inches.
Diameter, 14 inches.*

300-00 234—GRAND IMPERIAL PALACE VASE

Of the Ch'ien-lung period (1736-1795). It is oviform with wide mouth and two elephant-head handles on shoulder. The body of the vase is elaborately decorated in rich enamel colors with a scene depicting the *Pu Sieu*, or eight immortals, the legendary beings of the Taoist sect and their disciples, *Si Wang Mu* and her two attendants, amidst a profusion of cloud forms. The neck is embellished with a decoration of a garden with children at play; below this is a narrow band of the character *Shou* (longevity) in various forms pencilled in gold, and encircling the foot is a border of floral scrolls on an imperial yellow ground. Has carved wood stand.

Illustrated

*Height, 21 inches.
Diameter, 15¾ inches.*



SECOND AFTERNOON'S SALE

FRIDAY, JANUARY 6TH, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

SINGLE COLOR PORCELAINS

235—MINIATURE MIRROR BLACK BOTTLE

Wm. C. N. Bull

6.00

Of the Ch'ien-lung period (1736-1795). Coated with a monochrome glaze of brilliant mirror black. Has carved wood stand.

236—MINIATURE MUSTARD-YELLOW VASE

Robert Seville

7.50

Oviform shape. Invested with a minutely crackled monochrome glaze of mustard-yellow. Has carved wood stand.

237—MINIATURE DEEP ROSE-COLOR VASE

V. E. Macy

12.50

Pear-shaped. Ch'ien-lung period (1736-1795). Enamelled with a monochrome glaze of a deep rose color. Has carved wood stand.

238—MINIATURE GRIS PERLE VASE

T. B. Clarke

22.50

Bottle shaped. Of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of *gris perle*, which is minutely crackled throughout. Has carved wood stand.

239—MINIATURE VIOLET COLOR VASE *J. E. Macy*

7.50

Pear-shaped. Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of deep violet color. Has carved wood stand.

240—MINIATURE STARCH-BLUE VASE *C. R. Seaman*

2.50

Pear-shaped, with flaring lip. Coated with a monochrome glaze of starch-blue and decorated with lotus in bloom in white outline. Has carved wood stand.

241—SMALL MIRROR BLACK VASE *W. M. Barney*

20.00

Gourd shape. Of the K'ang-hsi period (1662-1722). Dense hard paste, coated with a monochrome glaze of mirror black of brilliant quality.

Height, 5 inches.

242—WRITER'S WATER DISH *J. E. H. Curtis*

22.50

Peach-shape. Of the K'ang-hsi period (1662-1722). Enamelled with a celadon and peach bloom glaze. Seal mark underneath the foot pencilled in underglaze blue. Has carved stand of open-work design.

243—WRITER'S WATER COUPE *Mrs. Elson*

12.50

Melon shape. Dense hard paste of the Ming period. Invested with a tea color glaze, and verdigris-green incrustation to resemble an ancient bronze. Has carved wood stand.

244—SMALL TEA-COLOR JAR *J. B. Clarke*

7.50

Oviform. Hard paste of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of tea-color of fine even quality. Has carved wood stand.

245—SMALL STARCH-BLUE VASE

Mrs. Elson

18.00 Oviform. With mask handles in relief and invested with a monochrome glaze of starch-blue color, which is strongly crackled throughout. Ch'ien-lung period (1736-1795). Has carved wood stand.

246—WRITER'S WATER COUPE

P. E. C. Curtis

42.50 Flat circular shape. Coated with a celadon and mottled *sang-de-bœuf* glaze of the Lang Yao type. K'ang-hsi period (1662-1722). Has carved wood stand.

247—SMALL CLAIR-DE-LUNE VASE

V. E. Macy

5.00 Quadrilateral shape. Dense hard paste of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of *clair-de-lune*, which has been applied over a network of brown crackle. Has carved wood stand.

Height, $3\frac{3}{4}$ inches.

248—SMALL TEA-COLOR JAR

Mrs. J. W. Schiffer

7.50 Globular shape. Hard paste of the Ch'ien-lung period (1736-1795). Coated with a tea-color glaze of fine quality. Has carved wood stand of lotus design and openwork cover.

Diameter, 3 inches.

249—MING WRITER'S WATER VESSEL

Miss Loreng (agent)

22.50 Melon shaped. Coated with a monochrome glaze of camellia-leaf green, which is minutely crackled throughout. Has carved wood stand.

Diameter, $3\frac{3}{8}$ inches.

250—SMALL BOWL

Mrs. Elson

10.00 Peony flower shape, with stem and bud forming feet. The outer surface enamelled with a lavender-color glaze and the inner surface invested with a glaze of mottled apple green. Ch'ien-lung period (1736-1795). Has carved wood stand.

Height, $2\frac{1}{2}$ inches.

Diameter, $3\frac{3}{4}$ inches.

251—OLIVE-GREEN VASE

Mrs. Elson

7.50 Low form, bottle-shaped. Dense hard paste of the Ming period. Invested with a celadon glaze of pale olive-green, which is boldly cracked throughout. Has carved wood stand.

Diameter, 3¾ inches.

252—SMALL CAMELLIA-LEAF GREEN VASE

Tracy

20.00 Bottle-shaped. Of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of camellia-leaf green of fine mottled quality. Has carved wood stand.

Height, 4½ inches.

253—SMALL TEA-COLOR JAR

Mrs. J. N. L. Miller

15.00 Oviform. Hard paste of the Ch'ien-lung period. Invested with a monochrome glaze of tea color of very fine quality. Has carved wood stand.

Height, 3½ inches.

254—MUSTARD-YELLOW BOTTLE

Robert Leoville

10.00 Hard paste of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of mustard-yellow, which has been applied over a surface covered with a network of small crackle. Has carved wood stand.

Height, 5½ inches.

255—PEACOCK-BLUE JAR

C. Mrs. Getz

33.00 Pomegranate shape. Hard paste of the Ch'ien-lung period (1736-1795). Coated with a minutely cracked glaze of peacock blue of brilliant quality. Has carved wood stand of lotus design.

Height, 4¼ inches.

256—AUBERGINE BOTTLE

Mrs. Anne Wilson

42.00 Hard paste of the Ch'ien-lung period (1736-1795). Invested with an aubergine glaze of brilliant quality. Has carved wood stand.

Height, 5¾ inches.

257—ASHES-OF-ROSES VASE

Edw. Getz

37.50 Graceful pear shape. White hard paste of the K'ang-hsi period (1662-1722). Invested with a mottled glaze of crushed strawberry and ashes-of-roses tints. Has carved wood stand.

Height, 5½ inches.

258—WRITER'S WATER VESSEL

30.00

Semi-globular shape. Invested with a minutely crackled turquoise-blue glaze of translucent quality which thickens at the foot and runs underneath. Has carved wood stand.

Geo. W. Barney

Diameter, 4½ inches.

259—SMALL BOTTLE-SHAPED VASE

Tracy Dows

25.00

Hard paste of the K'ang-hsi period (1662-1722). Invested with a monochrome glaze of cucumber-green of brilliant quality applied over a minutely crackled surface. Has carved wood stand.

Height, 5¾ inches.

260—CAFÉ-AU-LAIT VASE

W. W. Seaman

5.00

Oviform, with tubular handles. Covered with a monochrome glaze of *café-au-lait* color of translucent quality applied over a boldly crackled surface. Has carved ivory stand of lotus design.

Height, 4½ inches.

261—TURQUOISE-BLUE BOTTLE

T. B. Clarke

37.50

Hard paste of the Ch'ien-lung period (1736-1795). Decorated with peonies and leafy scrolls and a band of palmettes which is carved in the paste underneath a translucent turquoise-blue glaze. Has carved wood stand.

Height, 6½ inches.

262—PEACH-BLOOM VASE

Mr. W. L. Bailey

120.00

Graceful pear shape, with slender neck. It is covered with a glaze of velvety aspect, exhibiting the beautiful play of colors which is typical of the peach-bloom vases. Four-character mark of the Chêng-hua, but undoubtedly made during the K'ang-hsi period (1662-1722). Has carved wood stand.

Height, 6¾ inches.

263—SAPPHIRE-BLUE VASE

Miss ...

15-100 Flower shape, with mask and ring handles and foliated panels. Enamelled with a monochrome glaze of brilliant sapphire blue. Ch'ien-lung period (1736-1795). Has carved wood stand.

Height, 5 inches.

264—PISTACHE-GREEN GALLIPOT

J. B. Clarke

60-100 Hard paste of the Ch'ien-lung period (1736-1795). Invested with a pistache-green glaze of even quality and decorated with passion flowers and leaf scrolls in a paler shade and in slight relief. Has carved wood stand.

Height, 6½ inches.

265—TURQUOISE-BLUE VASE

Dr. Walter Trimmer

30-100 Interesting oviform, with corrugated surface. Decorated with an incised band of fret and foliation, and invested with a turquoise-blue glaze of translucent quality. Yung-ch'eng period (1723-1735). Has carved wood stand and ivory lid.

Height, 5½ inches.

266—TURQUOISE-GREEN BOTTLE

J. B. Clarke

60-100 Of graceful shape. Hard paste of the Yung-ch'eng period (1723-1735). Coated with a turquoise glaze of green tint and orange-peel surface. Has carved wood, tall stand.

Height, 6¾ inches.

267—CAMELLIA-LEAF GREEN VASE

Miss Carpenter

20-100 Cylindrical shape. Dense hard paste of the Ming period. Coated with a minutely crackled glaze of camellia-leaf green. Has carved wood, tall stand.

Height, 7⅛ inches.

268—PEACH-BLOOM BOTTLE

Geo. T. White

130-100 Pear-shape, with slender, tubular neck. Thin porcelain of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of the peach bloom type of even quality. Has carved wood, tall stand of lotus design.

Height, 7½ inches.

269—CLAIR-DE-LUNE VASE

Mrs. Elson

Of finished technique. Oviform body, with cylindrical neck and tubular handles. Sonorous porcelain of the Ch'ien-lung period (1736-1795), and coated with a monochrome glaze of *clair-de-lune* of very fine even quality. Underneath the foot a seal mark of the period in underglaze blue. Has carved wood stand.

Height, $7\frac{1}{2}$ inches.

270—TURQUOISE-BLUE BOTTLE

T. B. Clarke

Cylindrical shape, with short neck and spreading base. Dense porcelain of the K'ang-hsi period (1662-1722). Coated with a monochrome glaze of turquoise-blue, with markings of a darker shade. Has carved teakwood stand.

Height, 8 inches.

271—CAMELLIA-LEAF GREEN VASE

O. G. Smith

Bottle shaped. Hard paste of the Ch'ien-lung period (1736-1795). Invested with a camellia-leaf green glaze of brilliant quality applied over a surface covered with minute crackles. Has carved wood, tall stand.

Height, 9 inches.

272—LANG YAO BOWL

Mrs. H. O. H. Avermeyer

Sonorous hard paste of the K'ang-hsi period (1662-1722). Invested on the inner and outer surface with a mottled glaze of the typical *sang-de-bœuf* color; the foot underneath is coated with a translucent celadon glaze over a brown crackle surface. Has carved wood, tall stand.

Illustrated

Height, $3\frac{1}{2}$ inches.

Diameter, $7\frac{3}{8}$ inches.

273—MUSTARD-YELLOW CRACKLE VASE

M. L. Fox

Baluster shape, with short neck. Enamelled with a monochrome glaze of mustard-yellow, which is minutely crackled throughout. K'ang-hsi period (1662-1722). Has carved wood stand.

Height, 8 inches.

274—PALE CELADON VASE

F. W. Laldenberg's Sons

Graceful bottle shape, with tall, slender neck. Hard paste of the Yung-chêng period (1723-1735). Invested with a pale celadon glaze of pelucid quality.

Height, 11 inches.

275—MIRROR-BLACK VASE

H. C. Lewis

Graceful pear shape, with tall, slender neck and spreading base. Invested with a monochrome glaze of mirror-black of fine even quality applied so as to leave a defined white rim around the mouth. K'ang-hsi period (1662-1722). Has carved wood, tall stand.

Height, 10 1/4 inches.

276—SANG-DE-BOEUF GALLIPOT

Mrs. Elson

Thin hard paste of the K'ang-hsi period (1662-1722). Invested with a monochrome glaze of *sang-de-boeuf* type of even quality and pear skin surface. Has carved wood stand.

Height, 7 1/2 inches.

277—BLUE OVIFORM VASE

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With tubular neck and spreading base. Hard paste of the K'ang-hsi period (1662-1722). Enamelled with a translucent blue glaze, and decorated in a darker shade of blue with two dragons amid cloud forms and fire emblems pursuing the effulgent jewel of omnipotence. Has carved wood stand.

Height, 9 1/4 inches.

278—CHERRY-RED BOTTLE

L. B. Clarke

Of the Ch'ien-lung period (1736-1795). Globular body with tall, tubular neck. It is of thin white hard paste and invested with a monochrome glaze of cherry-red of brilliant even quality. Has carved wood, tall stand, with inserted carved ivory panels.

Height, 7 3/4 inches.

279—CELADON VASE

J. B. Walker

37.50

Of graceful shape and finished technique. White hard paste of the K'ang-hsi period (1662-1722), and invested with a pelucid sea-green celadon glaze. It is decorated with floral motives, dragons, cloud forms and sceptre-head scrolls, which are engraved in the paste. On the neck are two unglazed handles of dragon design. Underneath the foot is a six-character mark of the period pencilled in underglaze blue. Has carved wood stand.

Height, 10¼ inches.

280—SANG-DE-POULET GALLIPOT

Robert Looille

30.00

Thin hard paste of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of *sang-de-poulet* of fine even quality and applied so as to leave a defined rim around the mouth. Has carved wood stand.

Height, 8¼ inches.

281—STARCH-BLUE VASE

Edna Lutz

32.00

Bottle shape. Clear white hard paste of the K'ang-hsi period (1662-1722). Enamelled with a translucent starch-blue glaze, and decorated with two dragons, fire emblems and cloud forms and the sacred pearl in cobalt blue. Underneath the foot six-character mark of Chia-ch'ing, but undoubtedly a production of the K'ang-hsi period (1662-1722). Has carved wood stand.

Height, 10¼ inches.

282—CHERRY-RED BOTTLE

Robert Looille

32.00

Thin clear white hard paste of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of cherry-red of brilliant even quality and applied so as to leave a defined rim around the mouth. Has carved wood stand.

Height, 10 inches.

283—TURQUOISE-BLUE INCENSE BURNER

Edson Bradley

52.00

Three-lobed body on a tripod support, fashioned after an ancient bronze. It is decorated with ogre heads and archaic scrolls, which are carved in low relief in the paste and is invested with

a turquoise-blue glaze of pellucid quality. K'ang-hsi period (1662-1722). Has carved wood, openwork cover, with rock crystal finial, and finely carved wood stand.

Height, 8 inches.

284—CLAIR-DE-LUNE VASE

Mrs. M. Sears

3 2.00 Ovoid body, with receding base and neck. The surface is corrugated and partially covered with a brown crackle, over which is a monochrome glaze of *clair-de-lune* of pellucid quality. K'ang-hsi period (1662-1722). Has carved wood stand.

Height, 12 inches.

285—SAPPHIRE-BLUE GALLIPOT

P. B. Clarke

6 2.00 Dense porcelain of the Ming period. Coated with a monochrome glaze of sapphire blue, which thickens around the foot. Has carved wood stand.

Height, 11 inches.

286—SANG-DE-POULET VASE

L. W. Seaman

3 1.00 Ovoid, with wide mouth and receding base. Thin porcelain of the Ch'ien-lung period (1736-1795). Enamelled with a monochrome glaze of *sang-de-poulet* of even quality. Has carved wood stand.

Height, 9 $\frac{3}{4}$ inches.

287—CLAIR-DE-LUNE VASE

Mrs. Elson

3.5.00 Bottle shape, with bulbous mouth. Thin white porcelain of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of *clair-de-lune* of fine even quality. Underneath the foot a seal mark of the period pencilled in cobalt blue. Has carved teakwood stand.

Height, 11 inches.

288—FOI-DE-BOEUF VASE

O. G. Smith

1 05.00 Pear shape, with gracefully flaring mouth. Thin hard paste of the Ch'ien-lung period (1736-1795). It is invested with a monochrome glaze of *foi-de-boeuf* of fine even quality. Has carved wood stand.

Height, 11 inches.



202



205



203



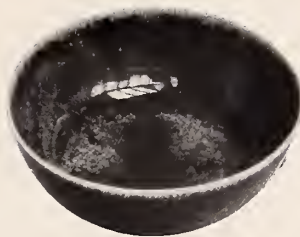
206



204



290



272



289

289—WRITER'S PEACH-BLOOM WATER RECEPTACLE

Geo. R. White

4 25.00
Semi-globular shape. Invested with a peach-bloom glaze of fine quality. Three disks of incised archaic dragon forms are drawn in the paste. This specimen carries a rich deep pink of the ripened fruit, commingled with lighter tones. The mark pencilled underneath in underglaze blue is *Ta Ch'ing K'ang-hsi nien chih* (1626-1722). Has carved wood stand.

Illustrated

Diameter, 5 inches.

290—WRITER'S PEACH-BLOOM WATER RECEPTACLE

Mr. Punge

4 25.00
Semi-globular shape. Delicately drawn in the paste are three disks of incised archaic dragon forms. It is invested with a beautiful peach-bloom glaze of mottled "crushed strawberry" tints. Six-character mark *Ta Ch'ing K'ang-hsi nien chih* (1662-1722) pencilled underneath the foot in cobalt blue. Has carved wood stand.

Illustrated

Diameter, 5 inches.

291—WRITER'S PEACH-BLOOM WATER RECEPTACLE

Geo. R. White

4 25.00
Semi-globular shape. Invested with a beautiful glaze characteristic of the celebrated peach-bloom tint, the light and deep rich pink of the fully ripe peach predominating. Three disks of archaic dragons amid cloud forms are delicately incised in the paste. The mark underneath, *Ta Ch'ing K'ang-hsi nien chih* (1662-1722), is written in underglaze cobalt blue. Has carved wood stand.

Diameter, 5 inches.

EXTRAORDINARY SPECIMENS OF SANG-DE-BŒUF VASES

292—LARGE SANG-DE-BOEUF VASE

Edson Bradley

4300.00

Tall cylindrical shape, with bulging body and gracefully spreading neck and base. It is of Lang Yao porcelain of the K'ang-hsi date (1662-1722), and is invested with a monochrome glaze of *sang-de-bœuf* of unusual brilliant quality, the tones passing from the darker shades to the deepest flaming crimson. The foot underneath is enamelled with a pale green glaze, mottled with clouds of typical ox-blood color. Has carved wood stand.

Illustrated

Height, 17 inches.

293—LARGE LANG YAO VASE

J. B. Walker

1900.00

Tall cylindrical shape, with bulging body and gracefully spreading neck and base. It is enamelled with the celebrated Lang Yao red glaze of the reign of K'ang-hsi period (1662-1722). The monochrome glaze exhibits the richly mottled tints of *sang-de-bœuf* type, streaked and mottled in lighter shades. The lip and foot are defined by a rounded rim of white, and underneath is invested with a pale green crackle glaze mottled with a typical ox-blood color. Has carved wood stand.

Illustrated

Height, 17½ inches.

294—LARGE SANG-DE-BOEUF VASE

Edson Bradley

050.00

Tall cylindrical shape, with bulging body and gracefully spreading neck and base. It is of Lang Lao porcelain of K'ang-hsi date (1662-1722), and is invested with a monochrome red glaze of brilliant quality. The surface of the glaze exhibits a superficial network of crackle lines, and its depth reflects the richly mottled tints of *sang-de-bœuf*, streaked and mottled in lighter shades. The foot underneath is covered with a rice-color glaze. Has carved wood stand.

Illustrated

Height, 16¼ inches.

295—LARGE LANG YAO VASE

1908-00
Tall cylindrical shape, with bulging body and gracefully spreading neck and base. Enamelled with a crackled glaze of *sang-de-bœuf* tint of the celebrated Lang Yao porcelain. The surface of *sang-de-bœuf* color and is mottled and streaked with a lighter shade, showing many gradations of color. The foot underneath is invested with a rice color glaze. K'ang-hsi period (1662-1722). Has carved stand.

Illustrated

Height, 16¼ inches.

296—LARGE SANG-DE-BOEUF VASE

900-00
Tall oviform, with gracefully spreading neck and base. It is of the K'ang-hsi date (1662-1722), and is invested with a monochrome glaze, exhibiting in typical form the mottled play of colors, characteristic of the best types of *sang-de-bœuf* specimens. On the shoulder, around the lip and base, are markings of ashes-of-roses tint. Has carved wood stand.

Illustrated

Height, 16¼ inches.

297—LARGE LANG YAO VASE

425-00
Thick-set bottle, with tall gracefully shaped tubular neck. It is invested with a monochrome glaze of *sang-de-bœuf* type of fine mottled quality. The lip is defined by a white line, and like the inner surface of the neck and the foot underneath is invested with a rice-color glaze. K'ang-hsi period (1662-1722). Has carved wood stand.

Illustrated

Height, 16½ inches.

298—NOBLE BOTTLE SHAPE VASE

200-00
Dense porcelain of the Ch'ien-lung period (1736-1795). Coated with a brilliant monochrome glaze of the Lang Yao *sang-de-bœuf* type. Underneath the foot and inside of the neck is a pale green celadon glaze.

Height, 20 inches.

SINGLE COLOR PORCELAINS

299—IRON RUST TRIPOD CENSER

Mrs. C. W. Carhune

157.00 Semi-globular shape. Dense porcelain of the K'ang-hsi period (1662-1722). Enamelled on the inner and outer surface with a dark brown monochrome glaze; thickly flecked with minute iridescent spots. Has carved wood stand and openwork cover, with carved jade finial.

Height, $5\frac{1}{4}$ inches.
Diameter, $9\frac{1}{4}$ inches.

300—QUADRILATERAL CLAIR-DE-LUNE VASE

Mrs. Elson

95.00 With seven tubular necks. Hard paste of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of *clair-de-lune* of perfect purity and pelucid quality. Underneath the foot, pencilled in underglaze blue, a seal mark of the period. Has carved wood stand, inlaid with silver wires.

Height, $10\frac{1}{2}$ inches.

301—ORANGE-YELLOW BOTTLE

L. B. Clarke

161.00 Globular body, with tall, tubular neck. Thin hard paste of the K'ang-hsi period (1662-1722). It is enamelled with a monochrome glaze of orange-yellow color of mottled and brilliant quality. Has carved wood stand.

Illustrated

Height, $12\frac{1}{2}$ inches.

302—CAMELLIA-LEAF GREEN BOTTLE

Edw. Getz

241.00 Globular body, with tall, tubular neck. Thin porcelain of the K'ang-hsi period (1662-1722). It is invested with a monochrome glaze of camellia-leaf green color of even and iridescent quality, applied over a surface which is covered with a network of minute crackles. Has carved wood stand.

Height, $12\frac{1}{4}$ inches.

303—STONE-BLUE BOTTLE-SHAPE VASE

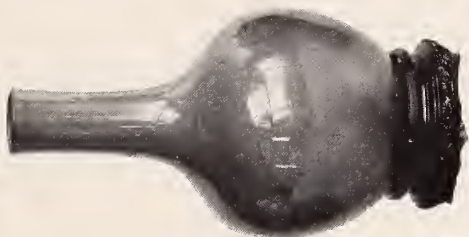
Mrs. Elson

67.00 With bulbous neck. Dense porcelain of the Ming period. It is invested with a monochrome glaze of stone-blue color and encircling the neck is a dragon worked in relief and enamelled in aubergine. Has carved wood stand.

Height, $13\frac{1}{2}$ inches.



306



301



316



306

304—APPLE-GREEN JAR

Miss Loreng agent

Oviform. Dense porcelain of the K'ang-hsi period (1662-1722). Enamelled with a monochrome glaze of apple-green color, of fine even quality, which has been applied over a surface completely covered with a network of brown crackle. Has carved openwork cover and stand.

Height, 7½ inches.

305—ROBIN'S EGG-BLUE VASE

M. J. Fox

42.50 Bottle-shaped. Hard paste of the Ch'ien-lung period (1736-1795). Coated with a *soufflé* glaze of robin's egg blue of even and brilliant quality. Has carved wood stand.

Height, 13¾ inches.

306—PAIR IMPERIAL YELLOW JARS

Everis Macy

47.00 Graceful oviforms. Thin hard paste of the Tao-Kuang period (1821-1850). Enamelled with a monochrome glaze of imperial yellow color of translucent quality. Underneath the foot engraved seal mark of the period. Have carved wood stands.

Illustrated

Height, 9¼ inches.

307—SAPPHIRE-BLUE BOTTLE-SHAPED VASE

L. W. Seaman

40.00 Globular body, with tall, tubular neck. Thin hard paste of the Ch'ien-lung period (1736-1795). It is invested with a monochrome glaze of sapphire-blue of fine quality, applied so as to leave a well-defined rim around the mouth. Has carved wood stand.

Height, 14¼ inches.

308—LARGE YELLOW BOWL

R. E. Macy

88.00 Thin sonorous porcelain of the K'ang-hsi period (1662-1722). Enamelled on the inner and outer surface with a lemon-yellow glaze of translucent and brilliant quality. Underneath the foot, pencilled in underglaze blue, is a six-character mark of the period. Has carved wood, tall stand.

Height, 6 inches.

Diameter, 12½ inches.

309—SAPPHIRE-BLUE JAR

C. F. Bishop

Globular shape. Enamelled with a dense monochrome glaze of sapphire blue of brilliant quality. K'ang-hsi period (1662-1722). Has carved openwork cover and stand.

Height, 9 inches.

310—SAPPHIRE-BLUE JAR

C. F. Bishop

Companion to the preceding. Globular shape. Enamelled with a dense monochrome glaze of sapphire blue of brilliant quality. K'ang-hsi period (1662-1722). Has carved openwork cover and stand.

Height, 9 inches.

311—POWDER-BLUE VASE

P. B. Clarke

Graceful oviform, with tall spreading neck. Sonorous hard paste of the K'ang-hsi period (1662-1722). It is invested with a powder-blue glaze of mazarine tint and brilliant quality applied so as to leave a well defined rim around the mouth. Has carved wood stand.

Height, 17 inches.

312—LARGE CLAIR-DE-LUNE JAR

B. E. Macy

Graceful oviform. Dense hard porcelain of the Ming period. It is enamelled with a dense monochrome glaze of *clair-de-lune* color and of beautiful brilliant quality. Has carved openwork cover and carved wood stand.

Illustrated

Height, 10½ inches.

313—POWDER-BLUE CLUB-SHAPED VASE

B. J. Henderson

Of the K'ang-hsi period (1662-1722). It is invested with a monochrome glaze of powder-blue, of brilliant sapphire tint, over which is a decoration of peony scrolls pencilled in gilding. Has carved wood stand.

Height, 17¼ inches.



351



312



376

314—CELADON VASE

Mrs. R. H. Williams

Graceful bottle-shape. Of the K'ang-hsi period (1662-1722). Enamelled with a pellucid celadon glaze of sea-green tint, and decorated with archaic dragons, floral motives and bands of palmettes beautifully carved in the paste. Has carved wood stand.

Illustrated

Height, 16½ inches.

315—MIRROR-BLACK VASE

Mrs. M. L. Lears

Globular body, with tall, slender, tubular neck. It is enamelled with a dense monochrome glaze of mirror-black of brilliant quality, over which are traces of a decoration which originally was pencilled in gilding. K'ang-hsi period (1662-1722). Has carved wood stand.

Illustrated

Height, 16¾ inches.

316—IMPERIAL YELLOW VASE

S. L. Peters

Graceful pear-shaped, with tall, slender, tubular neck, around which are several raised rings. It is of the K'ang-hsi period (1662-1722), and invested with a pellucid glaze of imperial color. Has carved wood stand.

Illustrated

Height, 17½ inches.

317—POWDER-BLUE BOTTLE

C. J. Anderson

Globular body, with tall, slender tubular neck. Hard paste of the K'ang-hsi period (1662-1722). Enamelled with mottled cobalt-blue glaze of brilliant texture, known as powder-blue. Has carved wood stand.

Illustrated

Height, 16¼ inches.

318—BRILLIANT MIRROR-BLACK BOTTLE

Mrs. M. Lears

Globular body, with tall, slender, tubular neck. Thin hard paste of the K'ang-hsi period (1662-1722). It is invested with a mirror-black glaze of brilliant and high quality, over which are slight traces of a decoration which were originally executed in gilding. Has carved wood stand.

Illustrated

Height, 16½ inches.

319—CELADON BEAKER

Mrs. Elson

35.00

Hard paste of the Ch'ien-lung period (1736-1795). Invested with a pelucid celadon glaze of pure sea-green tint, and decorated with a band of lotus scrolls and palmettes, which are worked in relief in the paste. Although bearing the character mark of Hsüan-tê, this specimen is undoubtedly of the Ch'ien-lung period (1736-1795). Has carved wood stand.

Height, 18½ inches.

320—POWDER-BLUE VASE

C. J. Anderson

35.00

Graceful oviform, with broad tubular neck and spreading base. Sonorous hard paste of the K'ang-hsi period (1662-1722). Enamelled with a mottled powder-blue glaze of brilliant quality, over which is a profuse decoration of floral motives, symbols and border designs in gilding. Has carved stand.

Height, 17 inches.

321—CELADON BOTTLE-SHAPED VASE

F. W. Hunter

65.00

Dense hard paste of the Ch'ien-lung period (1736-1795). Enamelled with a celadon glaze of sea-green tint, applied over a surface with brown crackle. Has carved wood stand.

Height, 14½ inches.

322—LARGE IMPERIAL YELLOW PLATE

S. Everett Mac

67.00

Thin sonorous porcelain of the Yung-chêng period (1723-1735). Enamelled with a monochrome glaze of imperial yellow of pelucid and iridescent quality.

Diameter, 15½ inches.

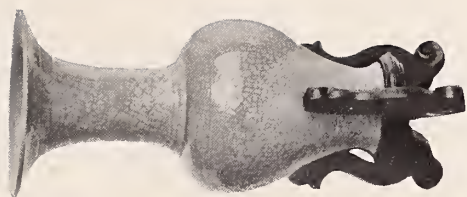
323—LARGE CELADON PLATE

F. W. Hunter

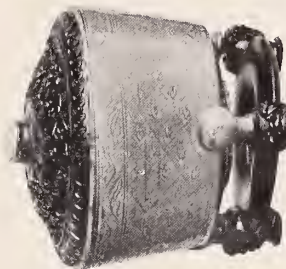
50.00

With corrugated border and scalloped edge. Dense sonorous porcelain of the Ming Dynasty. Enamelled with a thick glaze of sea-green tint and pelucid quality, under which is a decoration of floral motives worked in the paste. Underneath the foot a ferruginous ring mark.

Diameter, 13¼ inches.



326



330



329



331



325

324—LARGE TEA-COLOR VASE

V. Everis Macy

600.00 Quadrilateral shape, with two tubular handles and raised petal-shaped panels. Dense sonorous porcelain of the Ch'ien-lung period (1736-1795). It is invested with a monochrome glaze of tea-color of fine even quality. Underneath the foot is an engraved seal mark of the period. Has carved wood stand.

Height, 19¼ inches.

325—CELADON BEAKER-SHAPED VASE

G. J. Henderson

260.00 Dense hard paste of the Ming period. Enamelled with a translucent celadon glaze of sea-green tint, which is crackled throughout, and decorated with leaf scrolls and floral motives which are worked in relief in the paste. Has carved wood stand.

Illustrated

Height, 19 inches.

326—CELADON BEAKER-SHAPED VASE

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Dense hard paste of the Ming period. Enamelled with a sea-green celadon glaze, which is crackled throughout, and decorated with leaf scrolls and other designs worked in relief in the paste. Has carved wood stand.

Illustrated

Height, 19½ inches.

327—LARGE CELADON PLATE

Albert Gallatin

95.00 Dense sonorous porcelain of the Ming Dynasty. Enamelled with a thick glaze of sea-green tint of pellucid quality applied over a corrugated surface. Underneath the foot a ferruginous ring mark.

Diameter, 18 inches.

328—LARGE CELADON PLATE

Mrs. J. M. Sears

30.00 Deep form. Dense sonorous porcelain of the Ming Dynasty. Enamelled with a pellucid celadon glaze of sea-green tint of fine quality, underneath which is a decoration of peonies and leaf scrolls, incised in the paste.

Diameter, 18¼ inches.

329—LARGE CELADON JAR WITH COVER *r. F. Olds*

160.00

Oviform, with broad mouth. Dense sonorous porcelain of the Ming period. Enamelled with a celadon glaze of sea-green tint of pelucid quality, applied over a surface which is covered with a decoration of foliated panels containing script characters of dedication or Hall Marks in relief upon a diaper ground, and floral sprays in intervening spaces. Has carved wood, tall stand.

Illustrated

Height, 14½ inches.

330—CELADON TRIPOD FIRE BOWL *Everett Macy*

200.00

Dense porcelain of the Ming Dynasty. Enamelled with a sea-green glaze which is crackled throughout, and decorated with diaper patterns and band of wave designs incised in the paste. Has carved wood openwork cover, with white jade ornament, and carved wood stand.

Illustrated

Height, 8½ inches.

Diameter, 13 inches.

331—LARGE CELADON FIRE BOWL *Mr. S. M. Brown*

200.00

Circular shape, on tripod. Dense sonorous porcelain of the Ming Dynasty. Enamelled with a thick glaze of sea-green tint, which is boldly crackled throughout, and decorated with peony sprays worked in relief in the paste. Around the rim of foot is an engraved dedication mark. Has carved openwork cover and stand.

Illustrated

Height, 9 inches.

Diameter, 13 inches.

332—LARGE CELADON VASE *Miss Lorena (Mrs.)*

425.00

Graceful oviform, with receding neck and base. Dense sonorous porcelain of the K'ang-hsi period (1662-1722). Invested with a thick monochrome glaze of sea-green tint and pelucid quality. On the shoulder are two mask heads and ring handles modelled in relief. Has carved wood stand.

Height, 20½ inches.

SPECIMENS, HAN, YUAN, SUNG AND MING POTTERY AND PORCELAINS

333—MINIATURE TRIPOD CENSER

12.50 Dense hard paste, coated with a thick *clair-de-lune* crackle glaze, with markings of aubergine.

Long Sang Li

334—SUNG MINIATURE BOTTLE

12.50 Dense hard paste. Coated with a thick glaze of turquoise blue, and ornamented with a dragon modelled in relief. Has carved wood stand.

335—SUNG TRIPOD CENSER

17.50 Coated with a thick glaze of *clair-de-lune* and purple. Has carved wood openwork cover, with cornelian finial, and carved wood stand.

Mrs. Prun

336—SUNG TRIPOD CENSER

22.50 Dense hard paste. Coated with a running glaze of *clair-de-lune* applied over a mottled purple ground. Has metal openwork cover and carved wood stand.

Height, 3 inches.
Edw. Getz

337—SUNG GALLIPOT

35.50 Dense hard paste. Coated with a thick glaze of rice-color, which is crackled throughout. Has carved wood stand.

Height, 4 inches.
Mrs. Glynn

338—YUAN POTTERY BOWL

25.50 Enamelled with a turquoise-blue glaze, and decorated in a darker shade of blue with a band of peony scrolls. Has carved wood cover and stand.

Height, 7 inches.
F. W. White

Diameter, 5½ inches.

339—INTERESTING SUNG BOWL

18.00 Dense texture. Coated with a thick glaze of pale celadon. On the inner surface, underneath the glaze, is a decoration impressed in the paste of various figures of dignitaries and deities, characters and a Greek fret border.

Height, $3\frac{3}{4}$ inches.
Diameter, $6\frac{1}{2}$ inches.

340—SUNG OVIFORM JAR

20.00 With two rudimentary loop handles. Dense earthenware, coated with a ivory white glaze.

Height, $4\frac{1}{2}$ inches.
Diameter, $5\frac{1}{4}$ inches.

341—SUNG BOWL

17.00 Thin sonorous Ting-Yao porcelain. Coated with a thick ivory-white glaze of brilliant quality. On the inner surface, worked in low relief in the paste, is a decoration of fishes, floral motives and a Greek fret band. Has metal rim.

Diameter, $6\frac{1}{4}$ inches.

342—SUNG PLATE

17.00 Thin sonorous porcelain. Covered with an ivory-white glaze of fine iridescent quality. Decorated with magnolia and leafy scrolls incised in the paste underneath the glaze. Has metal rim.

Diameter, 8 inches.

343—MING VASE

8.00 Graceful oviform. Dense earthenware. Coated with a monochrome glaze of camellia-leaf green of iridescent quality and applied over a surface which is covered with a network of minute crackle. Has carved wood stand.

Illustrated

Height, $7\frac{1}{2}$ inches.

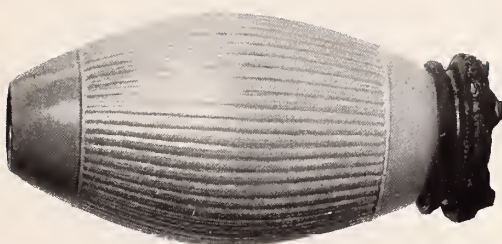
344—YUAN TRIPOD CENSER

35.00 Globular shape, with broad mouth. Enamelled with a monochrome glaze, of aubergine color, which thickens at the shoulder and foot. Has carved wood openwork cover and lotus leaf stand.

Height, 5 inches.



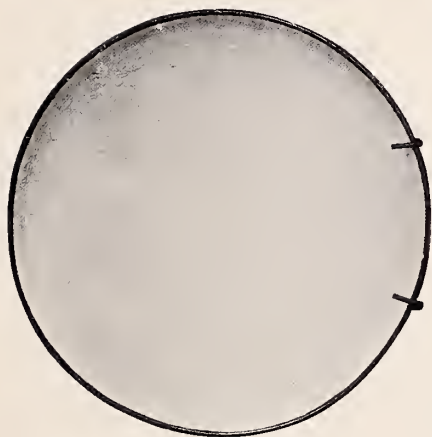
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375



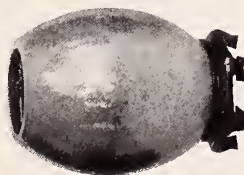
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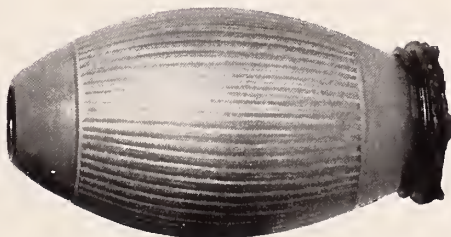
377



345



350



371

345—MING JAR

125.00 Oviform, with broad mouth. The outer surface enamelled with a monochrome glaze of emerald green of translucent and brilliant quality, which is minutely crackled throughout. Has carved wood stand.

Illustrated

Height, 6½ inches.

Robert Loville

346—SUNG BOWL

45.00 Thin sonorous Ting-Yao porcelain. Coated with a thick ivory-white glaze. The inner surface is profusely decorated with peony scrolls, fishes and a Greek fret border, worked in the paste and incised. Has metal rim.

Diameter, 8¼ inches.

V. Everi Macy

347—SUNG BOWL

12.00 Thin sonorous Ting-Yao porcelain. Decorated in the paste with lotus flowers, leaf scrolls, fishes and Greek fret, and coated with a fine ivory-white glaze. Has metal rim.

Diameter, 8¼ inches.

Mr Platt

348—SUNG JAR

21.00 Globular shape, with broad flaring mouth and two rudimentary handles. It is of very dense texture and is coated with a thick crackle glaze of *clair-de-lune*, purple and mottled brown.

Height, 5¼ inches.

Mrs. Elson

349—YUAN JAR

32.00 Oviform, with broad mouth and receding foot. Dense stoneware. The outer surface coated with a aubergine glaze and the inner surface with a turquoise-blue crackle glaze. Has carved wood stand.

Height, 6¾ inches.

Thomas B. Clarke

350—LARGE SUNG BOWL

130.00 Thin sonorous Ting-Yao porcelain. Coated with a thick ivory-white crackle glaze, the inner surface is covered with a decora-

21 11 11

tion of peonies, leafy scrolls and a Greek fret border worked in low relief in the paste. The rim is bound with copper. Has carved wood, tall stand.

Illustrated

Diameter, 9¾ inches

351—SUNG BEAKER

70.00

Tall quatrefoil shape. Dense stoneware, coated on the outer and inner surface with a thick monochrome glaze of mottled aubergine color. Has carved wood stand.

Dr. W. L. Gough

Illustrated

Height, 9 inches.

352—SUNG BOWL

100.00

Thin sonorous Ting-Yao porcelain. Coated with an ivory-white glaze of an even and brilliant quality. On the inner surface is a decoration worked in low relief in the paste of blooming peonies and leaf scrolls. Dentilated rim bound with metal. Has carved wood openwork stand.

Thomas B. Clarke

Illustrated

Diameter, 9½ inches.

353—SUNG BOWL

40.00

Globular shape, with broad mouth. Dense earthenware, coated with a thick running glaze of mottled *clair de lune* and purple applied so as to leave a defined ring around the mouth. Has carved wood stand.

L. B. Harris

Height, 6 inches.

Diameter, 7 inches.

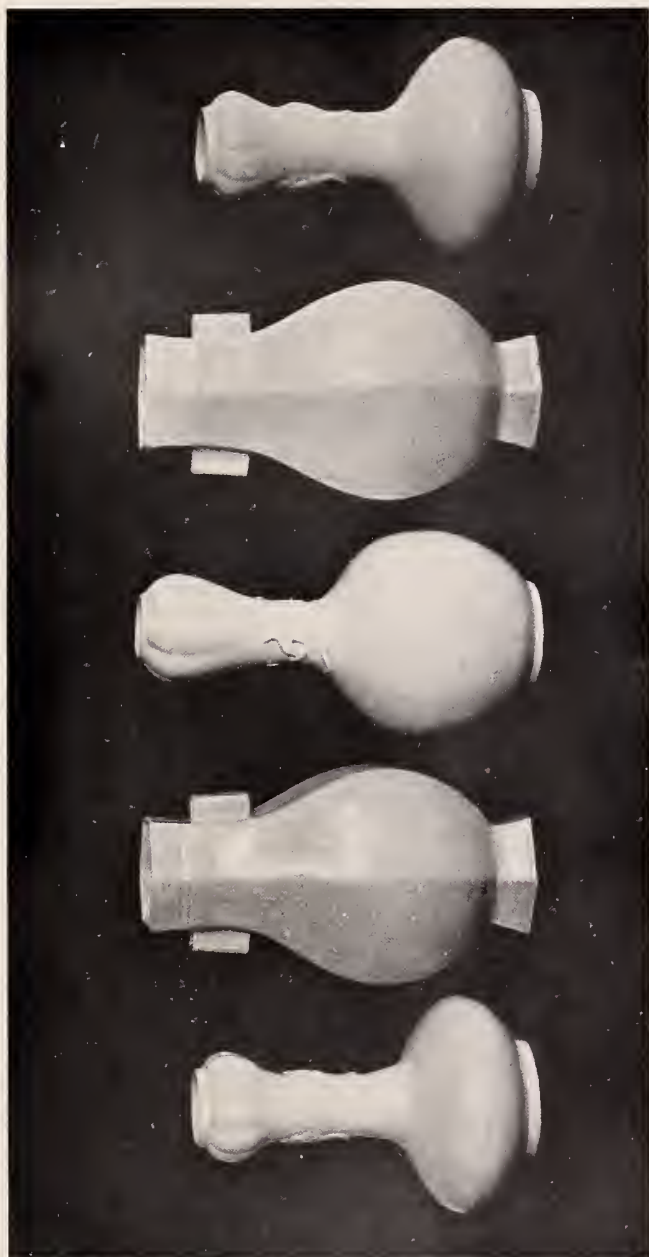
354—YUAN GALLIPOT

65.00

Red earthenware. Coated with a monochrome glaze of turquoise blue, which is minutely crackled throughout, and which thickens at the shoulder and the foot. It is decorated with panels of figures, monsters and storks, and borders of cloud forms and floral motives; all of which are in outline in darker blue.

L. M. White

Height, 10½ inches.



357

369

372

369

358

355—SUNG BOTTLE-SHAPED VASE

Globular body, with tall, tubular neck. Dense hard paste. Coated with a thick glaze of ivory-white, which is crackled throughout.

Illustrated

Height, 13½ inches.

Mrs. R. H. Williams

356—SUNG BOTTLE

Oviform, with short neck. Dense stoneware. Coated with a thick mottled glaze of purple, brown, and *clair-de-lune*.

Height, 9 inches.

Mrs. E. L. Linn

357—SUNG BOTTLE-SHAPED VASE

With corrugated bulbous mouth and two mask and ring ornaments on neck. Coated with a thick monochrome glaze of ivory-white, which is crackled throughout. Has carved wood stand.

Illustrated

Height, 11¾ inches.

H. C. Lewis

358—SUNG BOTTLE-SHAPED VASE

Similar to the preceding, No. 357. Has carved wood stand.

Illustrated

Height, 11½ inches.

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359—MING JAR

Oviform, with broad mouth. Dense red earthenware. The outer surface covered with a monochrome glaze of sapphire-blue of brilliant quality, and the inner surface enamelled with an orange-yellow glaze. Has carved wood openwork cover and stand.

Height, 7½ inches.

Diameter, 7 inches.

Mrs. J. W. Schiffer

360—SUNG BOTTLE-SHAPED VASE

Globular body, with tall, slender tubular neck which is encircled by an archaic dragon worked in relief in the paste. It is of dense hard paste and coated with a thick ivory-white crackle glaze. Has carved wood stand.

Illustrated

Height, 13½ inches.

B. L. Landon

361—MING JAR

90.00

Octagon shape. Very dense hard paste. Enamelled with a monochrome glaze of cucumber-green of mottled texture. Has carved wood openwork cover and stand.

Height, 8½ inches.

R. W. Goeller

362—SUNG VASE

22.50

Oviform bottle shape, with short tubular neck. Dense stoneware, coated with a thick running glaze of mottled purple and *clair-de-lune*.

Height, 9½ inches.

L. M. MacDonald

363—MING JAR

20.00

Graceful oviform. Dense stoneware. Coated with a thick mottled glaze of pale green over a dark blue, which thickens around the foot. Underneath is an impressed character mark of the Hsüan-tê period (1426-1435).

Height, 10¼ inches.

F. W. W. Lute

364—MING JAR

185.00

Oviform, with broad mouth. Red earthenware, enamelled with a brilliant green glaze of translucent quality. Ornamented with six upright panels which are outlined by a narrow frame work of foliated design worked in relief in the paste. Has carved wood openwork cover and stand.

Height, 8 inches.

R. W. Goeller

365—MING BOTTLE-SHAPED VASE

40.00

Red earthenware. Coated with a monochrome glaze of sapphire blue, which varies in tint in accordance with the thickness of the glaze. Has carved wood stand.

Illustrated

Height, 12½ inches.

L. W. Seaman

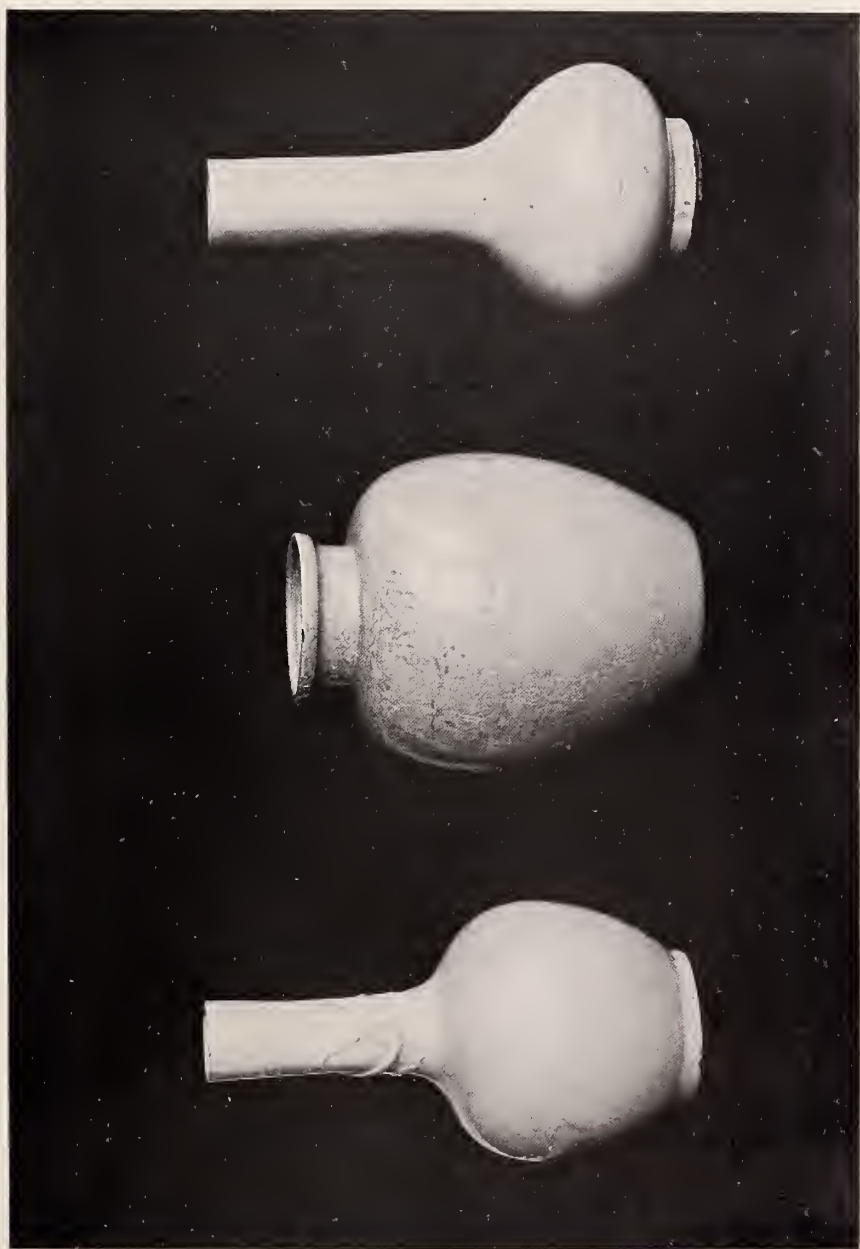
366—MING BOTTLE-SHAPED VASE

40.00

To correspond with the preceding, No. 365.

Height, 13 inches.

F. W. W. Lute



360

374

355

367—SUNG PLATE

J. B. Clarke

Thin sonorous Ting Yao porcelain. Coated with a thick ivory-white glaze. The inner surface profusely decorated with a medallion and broad band of peony scrolls and Greek fret worked in low relief in the paste. The rim is bound with metal. Has wood stand.

Illustrated

Diameter, 11½ inches.

368—MING JAR

R. W. Geller

Globular shape, with broad mouth. Red earthenware, enamelled with a mottled-green glaze of iridescent quality. In four circular medallions are figures, birds and foliage, which are etched in the paste and surrounded by a raised band. Has carved openwork cover and stand.

Illustrated

Height, 8½ inches.

369—PAIR SUNG VASES

C. I. Henderson

Tall hexagonal shapes with tubular handles, fashioned after an ancient bronze. They are of sonorous hard paste and coated with a thick ivory-white cracked glaze of brilliant quality, which is applied over a surface covered with a decoration of dragons, fire emblems, cloud forms and borders of sceptre heads and Greek fret, worked in low relief in the paste. Have carved wood stands.

Illustrated

Height, 13¾ inches.

370—MING BOTTLE-SHAPED VASE

J. B. Walker

Oviform, with short tubular neck. Dense earthenware, coated with a mottled purple and *clair-de-lune* glaze of brilliant quality. Has carved wood stand.

Illustrated

Height, 10 inches.

371—OVIFORM VASE

C. I. Henderson

With corrugated surface. Hard paste of the K'ang-hsi period (1662-1722). It is invested with a monochrome glaze of camellia-leaf green, which is minutely crackled throughout. Has carved wood stand.

Illustrated

Height, 12¾ inches.

372—YUAN BOTTLE-SHAPED VASE

25-00 Globular body, with bulbous neck, which is encircled by an archaic dragon worked in relief in the paste. It is of dense hard paste and coated with a thick ivory-white glaze.

Illustrated

Height, 13½ inches.

373—MING BOTTLE

02-50 Oviform, with short neck. Exceedingly dense stoneware, coated with a mottled glaze of purple and *clair-de-lune* tint.

Illustrated

Height, 10½ inches.

374—SUNG POTTERY JAR

20-00 Oviform, with short neck and broad mouth. Enamelled with a thick rice-color glaze, which is crackled throughout and applied over a surface covered with an incised decoration of peony scrolls and other designs. Has finely carved wood stand.

Illustrated

Height, 11½ inches.

375—OVIFORM VASE

30-00 Hard paste of the K'ang-hsi period (1662-1722). The surface is corrugated and covered with a monochrome glaze of camellia-leaf green of brilliant quality, which is minutely crackled throughout. Has carved wood stand.

Illustrated

Height, 14 inches.

376—SUNG POTTERY BOTTLE

21-00 Gallipot shape. Coated with a thick monochrome glaze of *clair-de-lune* color, marked with purple and applied over a surface marked with a network of brown crackle.

Illustrated

Height, 11½ inches.

377—OVIFORM VASE

115-00 With two mask head and ring ornamental handles in relief. Hard paste of the K'ang-hsi period (1662-1722). Invested with a monochrome glaze of camellia-leaf green of brilliant pellucid quality applied over a minutely crackled surface. Has carved wood stand.

Illustrated

Height, 12 inches.



391



370



393



373



390



382



381



382



383



382

378—SUNG POTTERY VASE

A. M. MacDonald

20.00 Tall oviform, bottle shape, with short neck. Coated with a thick mottled-brown glaze.

Height, 14½ inches.

379—MING POTTERY JAR

Garret B. Kip

65.00 Oviform, with broad mouth. Coated with a monochrome glaze of mottled-green of brilliant translucent quality. Has carved openwork cover and stand.

Height, 8½ inches.

Diameter, 7½ inches.

380—SUNG BOTTLE-SHAPED VASE

N. W. Seaman Agent

70.00 Tall oviform, with short neck. Dense hard paste, coated with a thick ivory-white glaze, which is crackled throughout and applied so as to leave a defined ring of brown around the mouth.

Height, 14 inches.

381—SUNG POTTERY BOTTLE

65.00 Tall oviform, with short neck and ribbed surface. Enamelled with a thick monochrome glaze of mottled brown.

Height, 16 inches.

382—SET OF THREE PORCELAIN STATUETTES

S. Rozendaal

+50.00 Seated figures of noblemen on movable porcelain stands. Decorated in yellow, green, black and purple. K'ang-hsi period (1662-1722).

Illustrated

Height, 13 inches.

383—MING PORCELAIN STATUETTE

J. N. Beadleston

165.00 Kuan-Yin seated on a quadrilateral throne and with halo background. Partially enamelled in violet and turquoise-blue glaze.

Illustrated

Height, 11 inches.

384—MING PORCELAIN STATUETTE

160.00 Kuan-Yin seated on a throne, with a halo of flame design. The head, body and arms of unglazed biscuit, and the drapery, throne and background enamelled with a deep violet and turquoise-blue glaze.

Illustrated

Height, 11 inches.

F. W. Kaldenberg's Son

385—MING PORCELAIN SHRINE STATUETTE

4 - 0.00 Confucius seated on his throne, partially enamelled in violet and turquoise glazes.

Height, 11½ inches.

386—PORCELAIN SHRINE STATUETTE

1 - 0.00 Of the K'ang-hsi period (1662-1722). Kuan-Yin holding an infant in her right arm and seated on a lotus throne, which is supported by a quadrangular stand. Decorated in five-color enamels.

Height, 13½ inches.

387—PORCELAIN SHRINE STATUETTE

70 - 0.00 Of the K'ang-hsi period (1662-1722). Kuan-Yin, with infant, seated on a lotus throne and supported by hexagonal stand; decorated in low tones of five-color enamels.

Height, 15 inches.

388—MING SHRINE STATUETTE

40 - 0.00 Confucius seated on his throne. Dense hard paste and enamelled with a deep violet turquoise glaze, the head without enamel.

Height, 12 inches.

389—MING STATUETTE

100 - 0.00 A seated figure of a warrior modelled in dense hard paste and partially enamelled in deep violet and turquoise-blue glaze.

Height, 14 inches.

390—LARGE MING POTTERY JAR

75 - 0.00 Semi-oviform, with short neck. Dense red earthenware, coated with a thick mottled glaze of pale green over a dark blue. Has carved wood stand.

Illustrated

Height, 11 inches.

Diameter, 12½ inches.

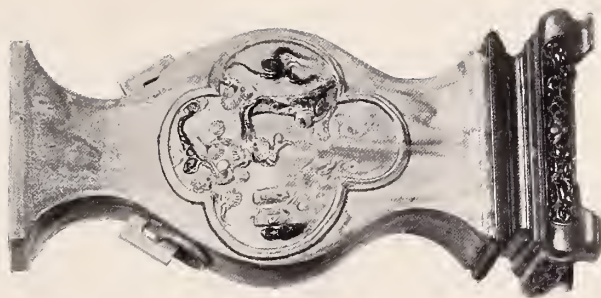
391—LARGE MING JAR

100 - 0.00 Similar to the preceding, No. 390.

Illustrated

Height, 11 inches.

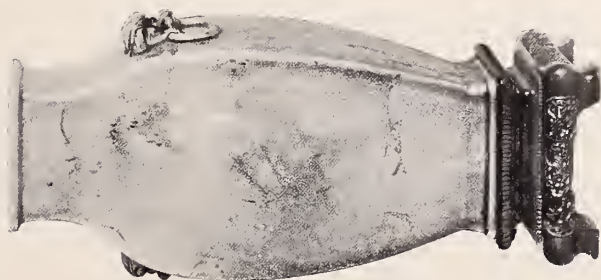
Diameter, 12½ inches.



397



399



398

392—LARGE MING JAR

Mrs. R. H. Williams

65.00

Oviform, with broad mouth. Annan porcelain, coated with a rice-color glaze of soft texture and minutely crackled throughout.

Height, 14½ inches.

Diameter, 12½ inches.

393—LARGE MING POTTERY JAR

C. J. Hudson

110.00

Graceful oviform, with short neck. Coated with a thick glaze of mottled pale green and purplish blue. Has carved wood stand.

Illustrated

Height, 14½ inches.

Diameter, 11 inches.

394—LARGE MING OVIFORM JAR

105.00

Of Annan thin porcelain. It is coated with a thick ivory-white glaze of pellucid quality. Has carved openwork cover and stand.

Height, 15¼ inches.

395—MING OVIFORM JAR

105.00

With broad mouth, of Annan hard paste porcelain. Enamelled with a thick monochrome glaze of ivory-white, which is of brilliant quality and crackled throughout.

Height, 15¼ inches.

396—MASSIVE TEMPLE INCENSE BURNER

75.00

Globular shape, with two bold scroll handles and tripod supports. It is of dense porcelain of the Ch'ien-lung period (1736-1795). Ornamented with five-clawed dragons, cloud forms and fire emblems, worked in the paste in low relief and coated with a thick monochrome glaze of mazarine blue. On the rim of mouth there is an engraved seal mark of the period. Has carved openwork cover, with jade finial, and carved wood stand.

Height, 17 inches.

Diameter, 19½ inches.

397—LARGE MING POTTERY VASE

110.00

Tall quadrilateral, beaker shape, with two rudimentary scroll and ring handles, and relief ornamental panels. Coated with a turquoise-blue crackle glaze and the ornamentation slightly touched with aubergine. Has carved wood stand.

Illustrated

Height, 17½ inches.

H. C. Lewis

398—MING POTTERY VASE

200.00 Quadrilateral oviform, with two mask-head and ring ornamental handles. It is invested with a monochrome glaze of peacock-blue of brilliant translucent quality applied over a surface covered with a network of minute crackle. Has carved wood stand.

Illustrated

Height, 18 inches.

399—MASSIVE MING TEMPLE INCENSE BURNER

000.00 Of very dense texture. It has two rudimentary scroll handles and is supported by a tripod of demons' heads. The ornamentation, which is modelled in bold relief and enamelled in brilliant green and orange-yellow, consists of monster dragons and peony scrolls. Has carved wood stand and cover with inserted jade ornaments.

Illustrated

*Height, 17 inches.
Diameter, 16 inches.*

400—MASSIVE TEMPLE INCENSE BURNER

700.00 Dense pottery of the Ming period. Quadrilateral shape, with bold scroll handles and monster-head feet. It is coated with a brilliant green glaze and ornamented with dragons and cloud forms and peony scrolls, worked in the paste and partially enamelled with a brown glaze. A carved-wood cover is surmounted by a carved jade ornament. Has carved wood stand.

Height, 30 inches.

Width, 20 inches.

401—TALL MING VASE

500.00 Oviform, with broad tubular neck and receding base. It is of Annan porcelain, enamelled with an ivory-white crackle glaze, and decorated with a bold dragon, amid cloud forms and fire emblems, painted in Mohammedan blue. Has carved openwork cover and stand.

Height, 21 inches.

402—TALL MING VASE

400.00 Oviform, with broad tubular neck and receding base of Annan porcelain. It is invested with an ivory-white crackle glaze and

decorated in dark Mohammedan blue. The decoration consisting of a bold four-clawed dragon, amid cloud forms, and bands of sceptre heads and foliated scrolls. Has carved wood openwork cover and stand.

Height, 12 inches.

403—MASSIVE MING POTTERY JAR

B. B. Lowe

50-00 Tall oviform, with broad mouth and receding base. It is decorated with conventional floral motives and symbolical devices, which are crudely etched and worked in relief in the paste, underneath a brown crackle glaze of translucent quality, which is applied so as to leave the base free of glaze. On the shoulder are six rudimentary loop handles. Has carved wood stand.

Height, 23 inches.

Diameter, 17 inches.

404—MASSIVE MING POTTERY JAR

B. J. C. Underwood

110-00 Tall cylindrical shape, with short tubular neck. It is coated with a thick ivory-white glaze of soft texture and brilliant quality, which is minutely crackled throughout. Has carved wood stand.

Height, 26 inches.

405—OLD COREAN BOTTLE

Mr. Platt

10-00 Oviform, with short neck and four rudimentary loop handles on shoulder. Dense red earthenware, the upper half covered with an ivory-white glaze, and the other half with a brown glaze. Has carved wood stand.

Height, 11 inches.

406—OLD COREAN OVIFORM BOTTLE

B. F. L. Green

10-00 With four rudimentary handles. Dense stoneware coated with an ivory-white and brown glaze, and decorated with a crude design in black.

Height, 12 inches.

407—YUAN FIRE BOWL

Dense pottery, coated with a thick brown crackle glaze, and decorated with fishes and grasses in a darker shade of brown. Has carved openwork cover and tall stand.

Height, 11 inches.
Diameter, 10 inches.

408—SUNG BOTTLE

Globular shape, with short neck and receding base. Dense hard paste, coated with an ivory-white glaze and decorated with a crude design painted in dark brown. Has carved wood stand.

Height, 12½ inches.

409—OLD COREAN OVIFORM BOTTLE

With short neck and rudimentary loop handles. The upper portion covered with an ivory-white glaze, and decorated with Sanscrit characters in black and the lower portion enamelled with a dark brown glaze. Has carved wood stand.

Height, 12½ inches.

410—LARGE YUAN POTTERY JAR

Globular shape, with wide mouth and receding base. Dense texture, coated with a thick ivory-white glaze and decorated with legendary subjects, flowers and border designs painted in black. Has carved openwork cover and stand.

Height, 12 inches.
Diameter, 13 inches.

411—LARGE YUAN GLOBULAR JAR

Dense pottery, coated with a thick ivory-white glaze, and decorated with conventionalized phoenixes and border designs in dark brown. Has carved wood openwork cover and stand.

Height, 13½ inches.
Diameter, 12 inches.

412—LARGE MING JAR

Globular shape, with wide mouth. Coated with a *clair-de-lune* glaze and decorated with a monster dragon crudely painted in dark brown. Has carved wood stand.

Height, 14 inches.
Diameter, 12½ inches.



413—LARGE MING JAR

F. W. Kaldenberg & Sons

30.00

Globular shape. Enamelled and decorated similar to the preceding. Has carved wood stand.

*Height, 12 inches.
Diameter, 11½ inches.*

414—VERY LARGE SUNG JAR

H. C. Lewis

100.00

Globular shape, with wide mouth and receding base. Dense pottery, coated with a rice-color crackle glaze, over which is a decoration of phoenix, bold dragon and scroll design, painted in slate color and opaque brown. Has carved wood openwork cover and tall stand.

Illustrated

*Height, 15½ inches.
Diameter, 16 inches.*

THIRD AFTERNOON'S SALE

SATURDAY, JANUARY 7TH, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

416—ANTIQUE CHINESE CUSHION PANEL

Alfred Mulliken

20.⁰⁰ Fine silky pile; with cinquefoiled arch. Rutilant yellowish-red ground; displaying three Buddhistic lions, two are woven in blue and the third in soft tan color. The inner border with deep blue ground and white rosettes is followed by an outer border with floral scrolls, in red and blue tones, upon a ground of rutilant yellow, matching centre. Early Eighteenth Century.

Length, 2 feet 1 inch; width, 2 feet, 3 inches.

417—TWO SQUARE CUSHION RUGS

Wm. L. Smith

170.⁰⁰ Fine silky pile, with rutilant copper-colored ground, sustaining conventional centre medallion and four corner motifs with archaic blue dragon scrolls, interwoven with floral blossoms, in deep yellow tones.

The remaining field is filled with floral sprays, baskets, pilgrim-gourds and other emblems of happy omen; woven in blue, soft red and yellow tones.

The narrow inner border with dark blue ground, sustaining white rosettes, and the outer border blue floral scrolls, on a ground of copper color, matching panel. Early Eighteenth Century.

3 feet by 3 feet square.

418—TWO SMALL SQUARE RUGS (Cushion Panels)

E. A. Bonarrie

450-20 Fine silky pile, with lustrous blue-black ground, relieved by a central medallion, which sustains archaic dragon scroll, and (chüan) corner pieces; uniformly displaying soft red and rare yellow tones. The remaining areas of field disclosing four stellated blossom rosettes and a like number of bats, interspersed with detached flowers and allegorical fruits. Woven in golden yellow and soft red tones of striking beauty; with a modicum of light blue. Late Seventeenth Century.

Illustrated

2 feet 7 inches square.

419—ANTIQUE CHINESE CUSHION PANEL

Alfred Mallison

30-20 Fine silky pile (with cinquefoiled arch), soft salmon-red ground, displaying blue imperial dragon, rampant amid small patches of cloud and nebulae forms, pursuing the effulgent jewel of omnipotence, appearing in the centre of arch above. Rolling waves appear below, from which rise clustered rocks of the "lung mên" or "dragon gate," and the lower bordering is finished in oblique fungi-formed cresting. The remaining border with salmon-red ground, sustaining floral blossoms and leafy scrolls. Uniformly woven in soft red, blue and yellow tones; relieved by white outlines. Early Eighteenth Century.

Length, 2 feet 6 inches: width, 2 feet 5 inches.

420—ANTIQUE CHINESE RUG (Small)

Edgar J. Newell

65-20 Fine silky pile, with soft shimmering peach-red ground, relieved by blue and white medallion, which displays emblematical magnolia and peony trees, harmonizing with the four blue corner motifs, composed of symmetrical archaic scrolls and white flowered vignettes. The remaining field is filled with various objects of culture, including the "pa ku" or "hundred antiques," which alternately shows symbolic fruit of the Three Abundances (pomegranates and Buddha hand-citrons), and mandarin flowers; uniformly woven in blue and gray tones.

The inner border with dark blue ground, showing white rosettes.





421

and the outer border, with salmon-colored ground, sustaining peony blossoms and leafy scrolls, in varied blue and grayish-white tones. Early Eighteenth Century.

Length, 4 feet 4 inches; width, 2 feet 3 inches.

421—THREE SMALL SQUARE RUGS (Cushion Panels)

Alfred Mulliken

300.00 Fine silky pile; shimmering golden-amber ground, sustaining, rampant imperial blue dragon in medallion form, and small emblematical bat corner motifs, in soft-toned red. The border with fawn-colored ground, displaying uniformly posed lotus blossoms amid leafy scrolls: woven in soft gray and old rose tones; defined with narrow gray lines and finished by blue marginal band. Seventeenth Century.

2 feet 7 inches by 2 feet 7 inches.

422—ANTIQUE CHINESE CUSHION PANEL

Kenneth Fowler

15.00 Fine silky pile, with cinquefoiled arch; pale yellow ground; sustaining floral medallions interspersed with flowers and a butterfly

emblem, lower end showing rolling wave motif with fungi-formed crestings near base; woven in light yellow, soft red, blue and gray tones.

The border with similar pale yellow ground, displaying floral scrolls in the varied coloring of the panel; defined by blue marginal bands. Early Eighteenth Century.

Length, 2 feet 2 inches; width, 2 feet 4 inches.

423—THREE ANTIQUE CHINESE CUSHION PANELS

185.00

Fine close pile of silken texture, with soft golden-yellow ground, showing an all-over pattern in geometric diapering; with small lozenge-shaped panellings, that sustain sapphire-blue and ruby-colored flowering, alternated with circular bird and blossom crests. Late Seventeenth Century.

1 foot 4 inches by 1 foot 8 inches.

424—ANTIQUÉ CHINESE CUSHION PANEL (Square)

31.00

Fine silky pile, with cinquefoil arch; soft russet brown ground, displaying three imperial dragons in blue in pursuit of the "effulgent jewel," amid small patches of cloud and nebulae forms; woven in varied tones of yellow-red and blue. The border sustaining Buddhist emblems of happy augury and scholarly accomplishments; base showing fungus motif. Woven in varied shades of blue, red and yellow; with dark blue marginal band. Early Eighteenth Century.

2 feet 3 inches square.

425—ANTIQUÉ CHINESE CUSHION PANEL (Square)

21.00

Fine silky pile, with cinquefoiled arch; deep imperial yellow ground with shimmering red sheen, displaying Buddhist lion with trappings, bearing censer-vase, surrounded by emblems of the "pa chi hsian" (happy augury) woven in varied blue, yellow and red colors. The border with deep imperial yellow ground, sustaining blue and yellow scroll motifs amid clumps of fungus. Early Eighteenth Century.

2 feet 3 inches square.

426—ANTIQUE CHINESE CUSHION RUG (Square)

Alfred Mulliken

85-00 Fine silky pile, with soft old salmon-red ground, displaying five rampant blue dragons in medallion and as corner motifs together with emblematic fruit and conventional scrolls; uniformly woven in blue, yellow and old rose tones.

The border with blue rocks and yellow wave lines represent the "dragon gate" rapids of the Yang-tsze or "Yellow River." Late Seventeenth Century.

2 feet 3 inches square.

427—TWO SQUARE CUSHION RUGS

L. J. Brandon

130-00 Fine silky pile; soft golden amber-colored ground, showing all-over pattern in geometric diapering; inclosing blossoms and innumerable swastika cross emblems.

Border with anquilli-formed wave pattern in blue; showing machicolated golden-amber ground, relieved by small flowered scrolls. Late Seventeenth Century.

Illustrated

2 feet 4 inches square.

428—ANTIQUE CHINESE CUSHION RUG (Square)

Alfred Mulliken

45-00 Fine silky pile; soft yellowish-red ground, displaying medallion, with angular blue fretting and blue bat. The field sustains four similar blue bats, forming the "wu fuh" or "five bat" emblems allusive of as many blessings. The four corners are filled with angular (chüan) scroll motifs in blue harmonizing with the central medallion. Border with imperial yellow ground, showing the intricate swastika-fret band in dark blue. Late Seventeenth Century.

Length, 2 feet 8 inches; width, 2 feet 10 inches.

429—ANTIQUE CHINESE CUSHION RUG (Square)

Alfred Mulliken

75-00 Fine silky pile, with soft imperial yellow ground, showing a golden sheen, uniformly framed by a rolling wave motif which includes pointed rocks in the corners and four sides, with an outer cresting of *ju-i* head forms in light blue, soft salmon and yellow tones, including a modicum of brown. Interior of panel,



430

sustaining four Buddhist lions, woven in soft red, grouped around the ball (hsiu-ch'iu) emblem; interspersed with these are fillets and detached lotus blossoms. Seventeenth Century.

2 feet 7 inches square.

430—ANTIQUE CHINESE CUSHION PANEL

58-50 Fine silky pile, with cinquefoiled arch; soft salmon-red ground, displaying emblematic yellow and blue lotus blossoms with leafy scrolls; uniformly defined by narrow white outlining.

The border with golden-yellow ground, sustaining blue dragons, together with effulgent jewel (bearing "Shou" emblems of longevity), uniformly arranged in groups. Early Eighteenth Century.

Illustrated

2 feet 7 inches square.

Richard Smith



431—TWO SMALL SQUARE PANEL RUGS

Richard Trimble

70.00
Fine silky pile, with imperial yellow ground, sustaining a medallion which holds the archaic dragon scroll motif, amid symbolic bat and butterflies, in soft salmon-red and yellow tones. Blue leafy scrolls and soft red blossoms fill the four corners; the border, defined by narrow bands and with salmon-pink ground, shows an intricate swastika-fret pattern, woven in light blue, yellow and white tone. The marginal band displaying a solid dark blue color. Late Seventeenth Century.

Illustrated

2 feet 4 inches square.

432—ANTIQUE CHINESE CUSHION PANEL (Square)

Mrs. A. A. Anderson

130.00
Fine silky pile (with cinquefoiled arch), displaying a lustrous yellowish-red ground, relieved by two blue dragons in pursuit of the sacred jewel of omnipotence, above the cosmic sea; represented by rolling waves and the clustered rocks of the "dragon gate," or Yellow River rapids. The upper field, beside the dragons, displaying three bats (synonyms of trifold happiness) and a pair of white cranes (emblems of long life), together with fungi-formed patches of clouds and the sounding stone or "chang" of a mandarin. Border showing floral scrolls in light blue, green and gray. Late Seventeenth Century.

Illustrated

3 feet 2 inches square.

433—ANTIQUE CHINESE CUSHION PANEL (Square)

H. A. Pommeroy

30.00
Fine silky pile, with cinquefoil arch; fawn-colored ground, displaying white cranes and bats in pairs, amid Buddhist emblems, in the form of the "endless knot" fungi-cloud patches, and peaches of longevity; conventional rolling waves appear at base. Uniformly woven in varied shades of blue and red, white and yellow. Border with floral scrolls in light yellow and soft red tones; marginal band in dark blue and gray. Early Eighteenth Century.

2 feet 5 inches square.

434—ANTIQUE CHINESE CUSHION PANEL (Square)

82.00 Fine silky pile (with cinquefoiled arch): dark blue ground, displaying conventional light medallion, including a lizard and butterflies. The field holding butterfly corner motifs and detached floral sprays, Buddha's hand-citron, and the sacred "ling chi" (fungus) of longevity. Uniformly woven in varied light blue, yellow and gray tones. Border with contrasting yellowish bronze-colored ground, sustaining light yellow and gray chrysanthemum blossoms and blue leafy scrolls. Late Seventeenth Century.

2 feet 5 inches square.

435—ANTIQUE CHINESE PANEL RUG

84.00 Close silky pile, with scalloped lower bordering, showing a rutilant old russet ground; relieved by central scroll ornament. The four corners, sustaining small symmetric scroll motifs to match, uniformly woven in old ecru tones, together with gold tinsel. Early Seventeenth Century.

Length, 2 feet 7 inches; width, 2 feet 4 inches.

436—TWO SMALL SQUARE RUGS (Cushion Panels)

128.00 Fine silky pile, displaying a shimmering golden bronze-colored ground, filled with numerous small crests, freely disposed over the field, and bearing varied emblematic devices. Woven in several shades of blue, salmon-pink and white tones.

The narrow inner border sustains a yellow key fret band, showing an intricate swastika fret meander in golden-yellow tones; finishing with a dark blue marginal band. Late Seventeenth Century.

Illustrated

2 feet 6 inches square.

437—ANTIQUE CHINESE CUSHION RUG (Square shape)

115.00 Fine silky pile, with lustrous and very dark blue ground, relieved by floral medallion interwoven with butterflies and symbolic fruit motifs.

The remaining field showing four detached lotus sprays, and





438

conventional corner ornaments, involving similar lotus blossoms. Uniformly woven in light yellow, salmon-pink and grayish tones of rare quality. Late Seventeenth Century.

2 feet 6 inches square.

438—ANTIQUE CHINESE CUSHION RUG (Square)

Richard Trumble

Thick pile, with silken sheen, displaying a rutilant fawn-colored ground, relieved by blue imperial dragon in medallion, amid cloud forms. The remaining field, filled out with small cloud patches, sustains a bat in each corner, uniformly woven in blue, yellow, drab and white. Border showing lotus flowers and scrolls in blue and pink on imperial yellow ground, with outer margin band in dark blue. Seventeenth Century.

Illustrated

2 feet 8 inches square.

439—ANTIQUE CHINESE CUSHION PANEL

M. Morris

Fine silky pile, with pointed arch; imperial yellow ground, displaying a grotesque lion, surrounded by Buddhist emblems of

happy augury (pa chi-hsiang), including the "wheel of law" and "umbrella," together with the bat (fuh) used as a synonym of happiness, woven in varied blue, soft red and yellow tones. The border, defined by blue and white marginal bands, shows floral scrolls, and the base a row of fungus emblems (of longevity), woven in blue, red and yellow. Early Eighteenth Century.

Length, 2 feet 7 inches; width, 2 feet 5 inches.

440—SMALL ANTIQUE CHINESE CUSHION RUG (Square)

3 2 50

Fine silky pile, with salmon-red ground, displaying flowered medallion in soft yellow and grayish-white tones, with a modicum of blue; the remaining field discloses detached emblematic floral blossoms and fruit interwoven with butterflies, which appear formally posed in the four corners. Border with blue ground, showing floral blossoms and leafy scrolls in soft light colors matching the panel; outer margin in dark blue. Late Seventeenth Century.

2 feet 7 inches square.

441—ANOTHER CUSHION RUG

55-50

Similar coloring and size.

442—TWO SMALL SQUARE RUGS (Cushion Panels)

135 00

Long silky pile; deep imperial yellow and showing a golden sheen; relieved by medallion and corner pieces, which uniformly hold soft red magnolia blossoms and blue scrolling leafage in conventional form. Narrow inner border, with blue ground showing white rosettes, and the outer border woven with soft red ground, sustaining a key-fret pattern in polychrome colors; marginal band in dark blue. Late Seventeenth Century.

2 feet 8 inches square.

443—TWO SMALL SQUARE RUGS (Cushion Panels)

75 00

Fine thick pile, with shimmering silky sheen, displaying rutilant yellowish-red ground, relieved by archaic blue and light green



medallion, in which appear conventional angular (chüan) scrolls, corresponding to the four corner motifs, that are woven in like colors.

The bordering with dark greenish-blue ground, showing the complex "swastika fret" meander in rutilant bronze-yellow tone; the marginal band is finished in simple dark blue. Late Seventeenth Century.

2 feet 8 inches square.

444—ANTIQUE CHINESE CUSHION RUG (Square shape)

188.00 Fine thick pile and lustrous silky sheen; soft old salmon-red ground, relieved by medallion with lotus blossoms in light pinkish-red and gray tones, amid blue leafy scrolls. Inclosed by conventional blue and light brown corner motifs, with lotus flowers in yellow and white; the remaining area shows four detached floral clusters, woven in like soft coloring, finished with marginal band in brown. Seventeenth Century.

2 feet 8 inches square.

445—ANTIQUE CHINESE CUSHION RUG (Square)

65.00 Close silky pile; the soft salmon-pink ground is relieved by bordering, with the allegorical wave motif, including pointed rocks, which rise from the corners and sides to represent the "dragon gate" or rapids of the Yellow River, woven in yellow, soft red and blue tones.

Interior of panel displaying four Buddhist lions, in varied tones of blue, and the emblematic (hsiu-ch'iu) brocaded ball, surrounded by fillets and floral sprays, showing varied colors, including citron-yellow, soft red and blue. Late Seventeenth Century.

2 feet 8 inches square.

446—ANTIQUE CHINESE RUG (Cushion Panel)

40.00 Fine silky pile, with cinquefoiled arch; soft salmon-red ground, sustaining a pair of (lung shih) dragons that appear rampant

above the cosmic sea, and rocks of the "dragon gate" (lung mên) allegorically representing the rapids of the Yellow River, woven in yellow and white.

The border displaying conventional small patches of cloud forms (to yün), interspersed with clumps of fungus (used as longevity emblems) on salmon-red ground, matching the panel. Early Eighteenth Century.

Length, 2 feet 9 inches; width, 2 feet 3 inches.

447—ANTIQUE CHINESE RUG (Small)

M. Morris

140.00

Fine close silky pile; dark gray ground, with tawny sheen, relieved by a small blue-flowered medallion in conventional form, interwoven with tan and warm gray tones, harmonizing with the four corner motifs. Remaining field is covered with detached fruit and floral sprays, including a pair of butterflies in like colors.

Inner border, with dark blue ground, shows white dottings; outer border, woven with flowering scrolls, alternately sustaining crests with the "swastika" and *Shou* emblems. Early Eighteenth Century.

Illustrated

Length, 3 feet 2 inches; width, 1 foot 10 inches.

448—TWO SMALL CUSHION RUGS (Square)

M. Morris

140.00

Fine silky pile; dark blue ground, with small all-over pattern in yellow, turquoise and pale blue; geometric "Y" diapering, relieved by medallion, showing archaic blue angular scrolls, interwoven with yellow blossom, and turquoise-blue bat emblems.

The four corners, sustaining similar angular scrolls and flowers, together with swastika cross emblem.

Main border, with deep imperial yellow ground, showing arbitrarily clustered flowered crests and *Shou* emblems; dark blue marginal border with light colored blossoms. Seventeenth Century.

2 feet 9 inches square.



449—ANTIQUE CHINESE CUSHION RUG (Square)

David H. Miller

110.00
Fine silky pile; soft salmon-red ground, with centre medallion, showing flowering magnolia tree, small birds and butterflies. The remaining field, including corner motifs, sustaining butterflies and detached floral sprays, with chrysanthemum, orchid, peonies, magnolia and prunus blossoms. Interspersed with Buddha's hand-citron and young bamboo shoots. Inclosed by plain bordering and uniformly woven in blue, grayish-white and yellow tones, grown soft from wear. The old lining (protecting the underside) was only lately removed. Late Seventeenth Century.

2 feet 10 inches square.

450—ANTIQUE CHINESE RUG (Small)

M. Morris

140.00
Fine silky pile, with dark blue ground, displaying spotted fallow deer and flying white crane allegorically used as symbols of longevity. The remaining field sustaining tree with magnolia blossoms in soft yellow tones, and the lower end showing blue and white open rockery, together with oblique zig-zagged lines, or ridges of a river bed, woven in soft shades of red, gray and yellow.

The inner border finished with narrow flower tendrils and the outer border showing floral and leafy scrolls interwoven with circular stellated crest forms. Early Eighteenth Century.

Illustrated

Length, 3 feet 10 inches; width, 2 feet.

451—ANTIQUE CHINESE RUG

M. Morris

69.00
Fine silky pile, displaying a lustrous dark blue ground, relieved by golden-yellow and soft pink-flowered medallion, with conventional corner motifs in like coloring. The remaining field is filled with small serrated white leafage. Framed by double borders; inner border with blue ground, showing small white rosettes, and the outer border, defined by white and tan-colored outlines, sustaining a key-fret pattern in light blue. Early Eighteenth Century.

Length, 3 feet 3 inches; width, 2 feet.

452—ANTIQUE CHINESE RUG

M. Morris

Fine silky pile; the dark blue ground uniformly covered with symmetrical swastika fretting in turquoise blue, relieved by a serrated medallion inclosing soft pink and white peony blossoms upon the ground of imperial yellow.

Narrow inner border, with blue ground, sustaining white key-fret meander, and the outer border, with yellowish-toned salmon ground, shows varied floral sprays in soft pink and white, including blue leafage. Early Eighteenth Century.

Illustrated

Length, 3 feet 10 inches; width, 2 feet 1 inch.

453—ANTIQUE CHINESE RUG (Square)

M. Richards

Fine thick pile, with tawny-fawn-colored ground and shimmering silky sheen displaying a rampant imperial (five-clawed) dragon, woven in blue and white, amid small cloud forms. Surrounded by a bordering of conventional rolling waves and rock motif: allegorically representing the "dragon gate" or rapids of the Yellow River. These pointed rocks rising from the four corners and sides in blue and green are interwoven with blue and old rose tones, the pile showing *cisaillé* modelling. Early Seventeenth Century.

3 feet by 3 feet 2 inches square.

454—ANTIQUE CHINESE RUG (Small)

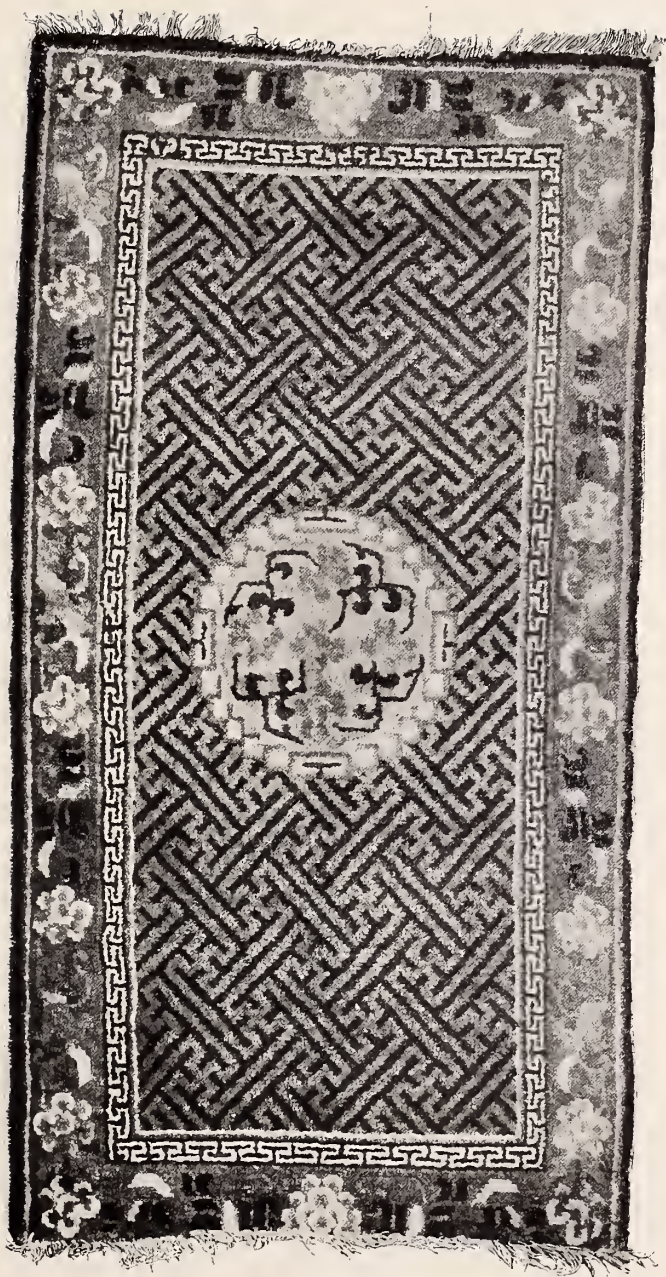
C. A. Morris

Close silky pile, with rutilant salmon-pink ground, displaying floral medallion, woven in yellow, old rose and varied blue tones. Corner motifs showing similar blossoms with leafy scrolls, together with pilgrims' gourd emblems of long life. The remaining field is filled with detached symbolic fruit and floral sprays interspersed with pilgrim-gourds and reed instrument.

Inner border with blue ground showing white rosettes, and the outer border with imperial yellow ground, sustaining floral blossoms, symmetrically posed in salmon-pink and yellow, interwoven with blue leafy scrolls. Early Eighteenth Century.

Illustrated

Length, 3 feet 5 inches; width, 2 feet.



455—ANTIQUE CHINESE CUSHION PANEL (with inverted arch)

Mrs. Wentworth

60-10 Close silky pile; soft salmon-colored ground, showing a shimmering yellow tone, relieved with sprays of orchid flowers freely dispersed over the panel in grayish-white and blue shades. Surrounded by simple dark and light blue bordering, defined by white lines and following the arched contour. Eighteenth Century.

Length, 3 feet 9 inches; width, 2 feet 2 inches.

456—ANTIQUE SILK RUG (Small)

M. Morris

53-10 Fine silky pile, displaying a soft yellow-colored ground, with golden sheen, relieved by a blue-flowered medallion, which is flanked on either side by a deer and bat (used as emblems of longevity and happiness), together with fruit and floral emblems and conventional scroll corner pieces with flowers, are uniformly woven in two shades of blue. The inner border with dark blue ground, showing white rosettes, and the outer border with soft yellow ground matching field, sustains floral sprays and fret ornaments in blue. Early Eighteenth Century.

Length, 3 feet 9 inches; width, 2 feet.

457—ANTIQUE CHINESE RUG (Small)

Charles B. H. Oyl

60-10 Fine silky pile, with deep copper-red ground, showing a bronze-like shimmer, relieved by blue and white floral centre medallion, holding a clustering of five blossoms, amid leafy tendrils.

The remaining field is uniformly covered by a blue scroll motif, with symmetrically posed blossoms woven in pale blue and white. The inner border with blue ground relieved by white rosettes, and the outer border, showing an intricate swastika-fret meander, in blue and copper-red. Early Eighteenth Century.

Length, 3 feet 10 inches; width, 2 feet.

458—ANTIQUE CHINESE RUG (Small)

J. B. Clarke

145-10 Fine silky pile, with lustrous dark blue ground, displaying golden-yellow medallion, in conventional foliated form, delicately interwoven with soft rose tones of rare beauty.

The remaining field sustains small corner ornaments and detached floral sprays, including plum blossoms, orchids and magnolia flowers; interspersed with these are emblematic fruit of the three abundances, young bamboo sprigs and two butterflies.

The coloring is dominated by rich golden-yellow tones, and the cisaillé or modelled cutting of the pile, distinguishes this example, as other pieces in the collection.

The inner border, with pale turquoise-blue ground, showing small white rosettes; the outer border, with rutilant bronze ground, sustains peony blossoms and other flowers, with scrolling leafage, in light yellow, gray and dark blue tones. Early Eighteenth Century.

Illustrated

Length, 3 feet 3 inches; width, 1 foot 10 inches.

459—ANTIQUE CHINESE RUG

M. Moreau

45.00

Fine silky pile; dark blue ground, relieved by centre medallion bearing Buddhist lion and three cubs, one of which is playfully supported on the back of its parent; in soft tones of turquoise-blue and tawny-tan, including a modicum of red. The remaining field is filled with emblems of rank, culture and art, notably tripods, and vases of the "pa ku," or hundred antiques; the symbols of happy augury, including the swastika cross of eternity and the trigram (pa kua) of divination, appearing as seals upon varied objects. Uniformly woven in pale blue, tawny-yellow and red. The narrow inner border, with blue ground, showing white rosettes, and the outer border, with dark blue ground, sustains a gray and white swastika-fret design. Early Eighteenth Century.

Length, 3 feet 10 inches; width, 2 feet.

460—ANTIQUE CHINESE RUG

M. Moreau

70.00

Fine silky pile, with dark blue ground, sustaining yellow-spotted deer and blue stag, in combination with the phoenix (fêng-huang), bird, tree and rocky formations, represented in varying



light colors, including pale tones of blue, bronze, yellow, salmon-red and grayish-white.

The upper and lower end of panel displays acute arches inclosing curvilinear and recurrent chevron lines woven in varied colors. Inner border with dark blue ground showing a narrow key-fret band, and the outer border, on similar blue ground, displays soft colored floral scrolls and corner emblems in angular chevron form with fillets. Early Seventeenth Century.

Length, 3 feet 10 inches; width, 2 feet.

461—TWELVE ANTIQUE CHINESE SEAT MATS

C. Gluckman

320.00 Fine silky pile, with lustrous dark blue ground; ten of these units display foliated medallions (in the form of conventional blossoms), together with lanceolated scrolls, alternately woven in soft red and yellow tones of rare quality. The bordering sustaining archaic angular corner motifs in like coloring. The remaining two mats showing rampant imperial dragons in yellow and red on similar dark blue ground. Late Seventeenth Century.

Illustrated 12 feet by 12 feet square.

462—ANTIQUÉ CHINESE RUG

M. Morri

70.00 Fine silky pile, with lustrous dark blue ground, sustaining a conventional peony flower medallion, surrounded by detached peony blossoms in light yellow and gray tones, with blue leafage. The lower and upper end of panel is finished with angular wave and clustered rock motifs (an implication of the "dragon gate" (lung môn) of the Yellow River), including fungi-formed cresting with vertical curved filaments woven in recurrent blue and gray tones.

The sides of panel, with narrow inner border showing gray rosettes on blue ground; outer border woven with swastika-fret motif in varied shades of blue. Early Eighteenth Century.

Length, 4 feet; width, 2 feet.

463—ANTIQUE CHINESE RUG (Small)

M. Morris

Close thick pile and lustrous sheen, with dark blue ground, relieved by central medallion holding floral sprigs in grayish-blue and white tones, harmonizing with the conventional corner pieces that show symmetric angular motifs in like colors.

The remaining field is covered with butterflies and floral sprays, including plum blossoms and young bamboo shoots (used as emblems of long life and friendship). These are uniformly woven in grayish-blue and white tones. Surrounded by triple borders; the inner showing small gray flowering, and the middle a small white key-fret pattern, defined by narrow lines. Outer border, with dark blue ground, sustains light grayish-blue crests and other Buddhist emblems, including the *Shou* mark of longevity, the mystical yin-yang and the dual lozenge symbols. Early Eighteenth Century.

Length, 4 feet 1 inch; width, 2 feet 1 inch.

464—ANTIQUE CHINESE RUG

A. D. Irving

Fine silky pile, with russet-brown ground, showing a shimmering bronze tonality of rare quality; the panel sustains numerous emblematic floral and butterfly crests arbitrarily interspersed over the field, among which appear "fu" and *Shou* emblems of happiness and longevity. The "swastika cross" emblem of eternity and "brocaded ball" or "ch'ien" emblems of riches, woven in varied colors.

The narrow inner border, in yellow and red with flowered chevron band, is followed by a second small border with blue ground, and white rosettes.

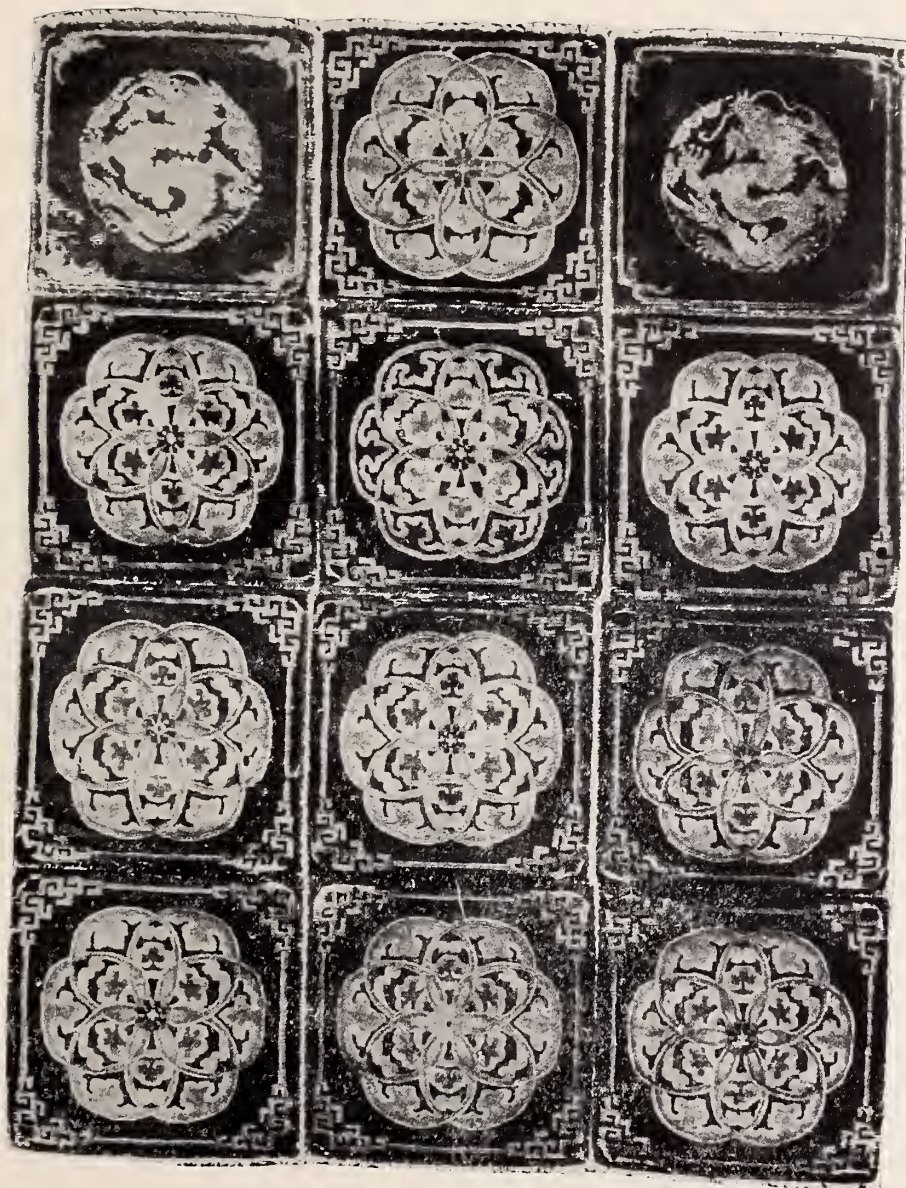
The outer border shows flowered and other crests, with emblems in harmony with the field; woven in varied light colors on a ground of tawny drab. Early Eighteenth Century.

Length, 4 feet 1 inch; width, 2 feet 1 inch.

465—ANTIQUE CHINESE RUG (Small)

M. Morris

Fine silky pile, with lustrous imperial yellow ground sustaining conventional blue and red flowered medallion, which is surrounded by four scrolling blue stems and detached blossoms, including



four symbolic bats that occupy the four corners. The design is uniformly woven in dark and light blue colors, together with soft red and gray tones. Inner border, with dark blue ground, shows white rosettes, and the outer border sustains a key-fret meander in deep yellow and brown. Has imperial yellow margin band to match the panel. Early Eighteenth Century.

Illustrated

Length, 4 feet; width, 2 feet 3 inches.

466—ANTIQUE CHINESE RUG (Small)

M. Morris

73-100
Fine silky pile, presenting a fawn-colored ground with neutral grayish tone; relieved by blue centre medallion, upon which appear conventional lotus blossoms, interwoven with angular scrolled emblems, matching the four corner motifs, which involve orchid flowers and scrolling leafage. The remaining field is covered with symbolical fruit and flower sprays, woven in similar blue tones, including plum (mei) blossoms, pomegranates and the so-called "hand of Buddha" citron.

Inner border with blue ground showing grayish white rosettes, and the outer border, with dark blue body, sustaining a swastika-fret pattern in grayish-fawn tones, matching the panel. Early Eighteenth Century.

Length, 4 feet 3 inches; width, 2 feet 1 inch.

467—ANTIQUE CHINESE RUG

Mrs. W. A. Schiffer

73-100
Fine silky pile, with soft salmon-pink ground; the circular form medallion inclosing a *Shou* mark of longevity and "five bats" (wu fuh), symbolizing as many blessings, in dark blue, red, yellow, turquoise-blue and white. The remaining panel, with conventional corner motifs, displaying detached floral twigs in similar colors.

The inner border, with dark blue ground, relieved by a row of white rosettes; the outer border showing a soft salmon-red ground, sustains pink, yellow and white peony blossoms, interwoven with blue leafy scrolls, defined by a dark blue marginal band. Early Eighteenth Century.

Length, 4 feet 4 inches; width, 2 feet 4 inches.

468—ANTIQUE CHINESE HANGING RUG (Canopy or "Kai" panel)

H. and M. Muller

Thick silky pile, displaying a lustrous dark blue ground, emblazoned with a large rampant imperial dragon, marked by prominent claws: strongly featured head and scaly body woven in yellow and soft salmon-pink tones with white and blue outlining, disporting amid conventional patches of fire ("to yün," emblems of longevity) in quest of the "effulgent jewel." The cosmic sea is represented below by the rolling wave motif (shui wên) in white, from which rise three clustered rocks of the "lun mên" or dragon gate, in combination with fungi-formed cresting, and recurrent vertical filaments, woven in polychrome colors.

The upper end of panel sustains a festooning with pendants and row of five masks in soft light red, yellow and white tones. Eighteenth Century.

Illustrated

Length, 3 feet 5 inches; width, 8 feet 2 inches.

469—ANTIQUE CHINESE RUG

Lotter

Fine silky pile; panel showing rutilant reddish-bronze-colored ground, with conventional corner motifs, and flowered central medallion, uniformly displaying archaic angular scrolls in deep blue and white, interwoven with soft yellow and white blossoms. The remaining field sustaining floral sprays, interspersed with butterflies and emblematic objects of art and literature. The border with imperial yellow ground, showing lotus blossoms in deep yellow, soft red, blue and grayish-toned white. Early Eighteenth Century.

Length, 4 feet 4 inches; width, 2 feet 1 inch.

470—ANTIQUE CHINESE SADDLE RUG

John L. Hervey

Fine close silky pile, with square corners; showing dark blue ground, separated by the serrated yellow middle piece. Each oblong panel with small imperial yellow medallion, holding deep yellow flowering sprays, uniformly fill the field on each side.

Inner border, with blue ground, sustaining white rosettes: large border shows fruit and floral motifs interwoven with butterflies. Outer margin finished with red braiding. Early Eighteenth Century.

Length, 4 feet 4 inches; width, 2 feet.



471—ANTIQUE CHINESE RUG

Close silky pile, with imperial yellow ground, displaying a blue dragon coiled in medallion, amid red and white cloud forms. The outer field sustaining four other blue dragons, disposed in pairs at either end of panel, pursuing the flaming jewel amidst red and white flame forms, including the Buddhist "endless knot" of the "pa chi-hsiang" emblems. The dragons appearing above a cosmic sea with protruding rocks (of the "dragon gate") showing rolling waves and emblematic crestings with oblique filaments. Woven in varied colors, including soft red, yellow, white and light blue tones. Early Eighteenth Century.

Illustrated

Length, 4 feet 4 inches; width, 2 feet 4 inches.

472—ANTIQUE CHINESE RUG

Fine silky pile, with deep imperial yellow ground, showing shimmering tones of orange color. Relieved by red medallion in circular shape, with archaic blue scroll bordering, inclosing a cluster of five yellow peony blossoms. The remaining field, with conventional blue corner motifs, sustains detached peony sprays, showing the blossoms in soft red and white tones, together with leafage in varied blue tones. The narrow blue inner border with white rosettes, is followed by a wide outer border, showing the swastika-fret pattern in deep golden yellow, interwoven with white peony blossoms. Early Seventeenth Century.

Length, 4 feet; width, 2 feet 2 inches.

473—SMALL CHINESE RUG

Close silky pile: the oblong panel, with pale amber yellow ground and conventional centre medallion, displaying soft salmon-pink blossoms, together with blue scroll design. The four corners sustaining like floral and scroll treatment; remaining field is covered with emblems of art and culture of the "po ku" or "hundred antiques," including felicitous symbols of happy augury, the swastika cross of eternity, and vase holding peacock feathers (emblems of official rank). Scholarly attainment is represented

by the book and the "three abundances" by fruit, which appears upon small stands. Uniformly woven in varied soft tones of red, yellow and blue, including a modicum of white.

Has narrow inner border, with blue ground relieved by white rosettes; the main border in swastika-fret design, woven in rutilant copper-red on dark blue ground. Eighteenth Century.

Length, 4 feet; width, 2 feet 1 inch.

474—ANTIQUE CHINESE SADDLE RUG

Mrs. E. B. Berolzheimer

6 8 00 Close pile of silk; the two rounded ends with light reseda-colored panels hold small medallions with archaic blue scroll and flower motif, amid detached floral sprays woven in soft shaded colors. Bordering with dark blue ground showing yellow and light blue spear points interchanged with greenish-yellow flowered and geometric diapering; outer margin band in red. Early Eighteenth Century.

Illustrated

Length, 4 feet 7 inches; width, 2 feet 4 inches.

475—SMALL ANTIQUE CHINESE RUG

Mrs. Wentworth

6 1 00 Fine close pile and silky sheen. The oblong panel with dark blue ground sustaining patches of small scrolled cloud forms (huo), used as longevity emblems, which are freely posed over the field and woven in soft yellow, salmon-red and pale blue tones. Surrounded with simple border in dark blue ground displaying salmon-red blossoms and blue leafy scrolls, including narrow intermediate bands in blue and neutral white. Eighteenth Century.

Length, 4 feet 10 inches; width, 2 feet 6 inches.

476—SMALL ANTIQUE CHINESE RUG

Mrs. John Reilly

7 0 00 Fine long pile, with silky sheen, sustaining a light bronze-yellow ground. Uniformly covered with a contiguous "herring-bone" pattern in darker tone; relieved by a circular formed medallion showing emblematically five yellow blossoms amid angular blue forms.

The upper and lower ends are uniformly woven in white and blue



to represent the cosmic sea, with fungi-formed crestings, from which arise the pointed rocks of the "dragon gate," in blue and yellow tone. Early Eighteenth Century.

Length, 4 feet 10 inches; width, 2 feet 7 inches.

477—ANTIQUE CHINESE RUG (Small)

H. P. Chutman

Fine silky pile, with lustrous copper-red ground, sustaining blue and white Buddhist lion group medallion, one of the small cubs playing and other resting upon back of the large animal.

58-00 The remaining field displaying twelve symmetrically posed vases, tripods and jardinières, which represent the "pa ku" or "hundred antiques," and separately hold mandarin or other flowering plants and emblems; interspersed with these are detached floral twigs.

The inner border defined by blue and gray lines, shows a narrow red and blue key-fret band; the outer border is woven with the complicated swastika fretting, in dark blue and copper-red, matching the panel. Finished with a dark blue marginal band. Early Eighteenth Century.

Length, 4 feet 6 inches; width, 2 feet 3 inches.

478—ANTIQUE CHINESE RUG (Small)

Thomas B. Clarke

615.00 Fine close pile and lustrous sheen, with solid deep sapphire-blue ground, displaying large circular medallion in ecru color, defined by border of golden-yellow tone and centred by the mystical "yin-yang" symbol. The dualistic forms being woven in sapphire-blue and salmon-pink, around which are grouped the duodenary cycle or Twelve Terrestrial Branches of the Chinese Zodiac; the rat, bull, tiger, rabbit, dragon, serpent, horse, goat, monkey, cock, dog and boar, these are carefully woven in varied light tones; framed by a simple brown margin bordering. Late Seventeenth Century.

Illustrated

Length, 4 feet 4 inches; width, 3 feet 3 inches.

479—ANTIQUE CHINESE RUG (Small)

Collier Co.

7.00
Fine close pile and lustrous sheen: the oblong panel with light fawn-colored ground, displaying the legendary eight steeds of the Chou Emperor, Muh Wang (1001-947 B.C.), calmly resting or roaming over the pasture fields, picking shrubs and trees, while one of their number with imperial saddle is tethered to a tree. Woven assumably after one of the early paintings of the Yuan dynasty masters, in limited dyed wool of the later Mings, including combinations of red, blue, brown and yellow, and the toned white.

Narrow inner border, with dark blue ground, shows white dotting and the main border deep blue and yellow-bronze-toned swastika-fret pattern. Outlined with dark blue marginal band. Late Seventeenth Century.

Length, 4 feet 5 inches; width, 2 feet 3 inches.

480—ANTIQUE CHINESE RUG

David H. Miller

6 1.00
Fine close pile, with silky sheen: imperial yellow ground of soft golden tonality, relieved by central medallion and four "corner pieces," uniformly showing soft red blossoms, interwoven with conventional rectangular blue scrolls.

The remaining field sustains detached floral sprays, including chrysanthemum, orchids, peonies and other emblematic flowers, in varied shades of salmon-red, yellow, white and blue.

The small inner border, with yellow and gray key-fret meander, is defined by a narrow blue band, and the outer border, with salmon-colored ground, displays numerous crest emblems and a *Shou* mark of longevity interspersed with flowers and leafy scrolls woven in blue and other colors: has yellow marginal band. Late Seventeenth Century.

Length, 4 feet 6 inches; width, 2 feet 2 inches.

481—ANTIQUE CHINESE RUG (Small)

Irving K. Ball

1.50
Fine long pile and silky sheen. The oblong panel, with old salmon-pink ground, displays a central medallion in circular



form inclosing a blue-spotted stag (used as an emblem of long life). The remaining field sustains a grotesque shishi or lion and phoenix (fêng-huang) bird, which descends from the clouds directly over a peony tree; the interspaces are arbitrarily filled with cloud and Buddhist crest emblems, carefully woven in varied shades of blue, yellow, brown and gray. The border with old salmon-pink ground holds dragon vignettes in blue and soft brown tones at either end; the corners and sides are filled with archaic and oblong panels, inclosing censers and scroll motifs, woven in the varied colors of the panel. Late Seventeenth Century.

Length, 4 feet 10 inches; width, 2 feet 5 inches.

482—ANTIQUE CHINESE RUG

A.D. Irving

135-00 Fine silky pile, with fawn-colored ground, sustaining the "shih-kun-hsiu-ch'iu" motif, or "lions disporting with the brocaded ball." The large grotesque lion (called "kara shi-shi" in Japan) resting his paw on the ball (hsiu-ch'iu) emblem is surrounded by five cubs and small cloud (hua) scrolls; woven in varied blue, yellow, tan and grayish tones. Framed by a double bordering; the inner band, defined by narrow bands of light blue, shows narrow grayish-toned key-fret on blue ground, and the outer border, with angular fret pattern in blue, interwoven with "shou" and "fuh" marks, or crests of longevity and happiness, on fawn-colored ground. Late Seventeenth Century.

Length, 4 feet 11 inches; width, 2 feet 10 inches.

483—ANTIQUE CHINESE RUG

Mrs. Wentworth

65-00 Fine silky pile, woven in pale salmon-pink and yellow geometrical all-over design; the trellised field involving small blossoms in quiet and harmonious blending. Simply bordered in light blue and white, including a plain blue marginal band. Eighteenth Century.

Length, 5 feet 10 inches; width, 3 feet.

484—ANTIQUE CHINESE RUG

67 Bishop

50.00

Fine thick pile and silky lustre. Narrow panel, with dark blue ground, woven in lighter colors to represent a simple landscape; defined by the emblematical knurled old plumb tree, rocky mounts, fungus patches and serrated lines, implying water-beds. The field is dominated by a yellow stag and blue fawn, together with a flying "fêng huang" or phoenix bird; the former are symbols of longevity and the bird is supposed to herald the advent of a beneficent rule.

Other and co-ordinate emblems are interspersed over the areas in form of three bats (signifying trifold happiness) and other small emblems appear in the cloud patches.

This panel, with natural design, is fittingly surrounded by a formal border, upon which are woven a series of small gnomon-angled panels, bearing the Buddhist emblems (pa chi-hsiang) of happy augury, alternately shown on crest forms, amid flowering leafage. Late Seventeenth Century.

Length, 5 feet 1 inch; width, 2 feet 6 inches.

485—ANTIQUE CHINESE RUG

Miss Gillespie

57.50

Fine silky pile, with dark blue panel, dominated by five Buddhist lions (kara-shi-shi) and scrolling leafage; one of this symbolic number appears in the circular centre medallion, amid herbage, and the others are paired off at the upper and lower end of field. Uniformly woven in light sapphire blue and soft white tones.

The panel is framed by a harmonious blue and white border, which shows varied angular vignettes, bearing Buddhist emblems of good fortune, fruit and blossoms, together with the dualistic "yin-yang" symbol. The interspacing being filled with detached flowers. Eighteenth Century.

Length, 5 feet; width, 2 feet 8 inches.

486—ANTIQUE CHINESE RUG

A. D. Brown

71.00

Fine close pile and lustrous sheen: the oblong panel displaying a warm ecru ground with detached peony and orchid sprays; emblematic fruit of the abundance, pomegranate and Buddha's



hand of citron uniformly dispersed over the field, together with butterflies. Carefully woven in soft salmon-pink, yellow and two shades of blue, with a modicum of white.

The border, with light salmon-pink ground, sustains blue floral motif with leafy scrolls, defined by narrow blue bands on either side. Outer margin is finished in deep blue. Eighteenth Century.

Length, 5 feet 1 inch; width, 2 feet 9 inches.

487—ANTIQUE CHINESE RUG

79.00 Fine long pile and lustrous sheen, woven with deep golden-yellow ground, which is completely covered by contiguous brown curviformed strips, imitating a tiger skin. Consistently finished without border. Late Seventeenth Century.

Length, 5 feet 2 inches; width, 2 feet 9 inches.

488—ANTIQUE CHINESE RUG

150.00 Fine silky pile, with dark indigo-blue ground, sustaining floral medallion, with orchid and magnolia blossoms, in light blue and soft white tones. This circular medallion is flanked on two sides by floral scroll motifs (involving five blossoms each), and the serrated corner pieces display uniformly conventional scroll or "chüan" ornaments, with swastika emblem, woven in light blue and ivory-white. The field is surrounded by a wide border in like blue and white tones showing tripod and vases of the (po-ku) "hundred antiques," and the trigram emblems of divination (po-ku); interspersed with these are flowering magnolias, orchids and other detached floral sprays and emblems. Early Eighteenth Century.

Length, 5 feet 4 inches; width, 2 feet 7 inches.

489—ANTIQUE CHINESE RUG

65.00 Fine silky textured pile, with deep golden yellow ground, uniformly covered with contiguous brown curviformed stripes, simulating the recurrent markings of a tiger skin; woven in regular rows into two divisions divided by an annulated band. Early Eighteenth Century.

Length, 5 feet 8 inches; width, 2 feet 7 inches.

490—ANTIQUE CHINESE RUG ("T" shaped panel)

65-10 Fine close pile and silken sheen, with solid yellowish-salmon-toned panel, showing uniform shimmer of the rutilant blended tints. The "T" shaped angles surrounded by a narrow inner band of blue, with white rosettes. The main border showing a deep blue ground, with the angular key-fret (known as "thunder scroll" or "lei-wên" in China), woven with great precision in light blue and gray. Margin band is finished in dark blue. Early Eighteenth Century.

Length, 5 feet 7 inches; width, 2 feet 10 inches.

491—ANTIQUE CHINESE RUG

80-10 Fine silky pile, with shimmering dark blue ground, sustaining numerous Buddhist objects, uniformly disposed over the panel; representing art and culture, tripods, vases and jardinières that hold emblematic flowering plants. Interspersed among these are varied dishes holding fruit upon stands, together symbolizing long life and abundances; the writer's hand screens, cake of ink, books and other emblems of scholarly attainment, that manifest success in official life; woven in combination of blended light tones.

The inner border sustains scroll motif, interwoven with butterflies and symbolic fruit; the outer border displays peony and scroll designs. Woven in harmonious light colors matching the field. Early Eighteenth Century.

Length, 5 feet 11 inches; width, 2 feet 10 inches.

492—ANTIQUE CHINESE RUG (Small)

95-10 Fine silk pile; oblong panel, with deep sapphire-blue ground, sustaining a medallion in gold and light blue floral and scroll design, together with conventional dragon-scroll corner pieces: which are uniformly woven in light blue and white tones, including a modicum shading of tan.

The remaining field, with two spreading scroll motifs, is completed by the introduction of two "chang" or "endless knots," and fillets (from the eight "pa chi-hsiang"), introduced as emblems of good fortune.



The inner border with blue ground is relieved by white rosettes, followed by a second narrow border in shaded blue and white key-fret design, and the outer border, in blue and white swastika fret, is interwoven with flowered crests and circular "shou" marks of longevity. Early Eighteenth Century.

Length, 6 feet; width, 2 feet 9 inches.

493—ANTIQUE CHINESE RUG

75.00 Fine close pile, and deep silky sheen; with tawny yellow panel, sustaining a fretted and floral centre medallion, together with conventional corner motifs, involving similar soft red and white lotus blossoms, with leafy blue scrolls to match.

The remaining field filled with detached flowering sprays, woven in like coloring, including orchids, plum and other blossoms, interspersed with butterflies.

Framed by double borders. The narrow inner band with blue ground, relieved by white rosettes; main border with coppery-red ground, shows the intricate swastika-fret pattern, in blue and grayish-white. The outer margin is woven in dark blue. Late Seventeenth Century.

Length, 6 feet 1 inch; width, 2 feet 3 inches.

494—ANTIQUE CHINESE RUG

157.00 Fine close pile and lustrous silky texture, displaying an ecru ground, interwoven with numerous detached turquoise and dark blue flowering lotus sprays in conventional design. Framed by border with blue and white lotus blossoms, including leafage on a ground of soft salmon-red. Early Eighteenth Century.

Length, 6 feet; width, 3 feet 6 inches.

495—ANTIQUE CHINESE RUG

160.00 Fine close pile; the oblong panel in old rose tone, showing a yellowish shimmering sheen, distinguished by its dark blue centre medallion composed with two small dragons; woven in conventional coiled form. The main border defined by narrow yellow

and dark blue bands, displays an imperial yellow ground, with the intricate swastika-fret motif in dark blue. Completed by a wide old brown margin. Early Seventeenth Century.

Illustrated

Length, 6 feet; width, 3 feet 3 inches.

496—ANTIQUE CHINESE RUG

Wm. M. Sears

125.00

Soft silky pile, with closely woven texture. Oblong panel showing rutilant salmon-red ground, with medallion in circular form, holding a pair of archaic blue dragons; remaining field is completed by the four symmetrical corner ornaments and two intermediate peony blossoms motifs, showing long leafy scrolls and large peony blossoms; woven in dark and light shades of blue. The panel is enclosed by a consistent border in which the peony blossom is repeated and interwoven with leafy scrolls in dark blue on salmon-red ground. Outer margin woven in plain dark blue. Eighteenth Century.

Length, 6 feet 3 inches; width, 3 feet 6 inches.

497—ANTIQUE CHINESE RUG

Thomas D. Clarke

130.00

Fine close pile and silk sheen, with oblong panel in deep blue displaying nine grotesque (shi-shi) "lions" woven in pale yellow turquoise, and grayish-white tones. The "shih kun h'siu ch'iu" motif shows a large animal in centre of the panel, flanked on either side by four cubs, together with the brocaded (hsiu ch'iu) ball, interspersed with convoluted scrolls and foliated cloud emblems. Surrounded by a narrow blue inner border with white rosettes. The main border showing formally posed lotus blossoms, interwoven with leafy scrolls, in soft yellow, turquoise and grayish tones on dark blue ground. Eighteenth Century.

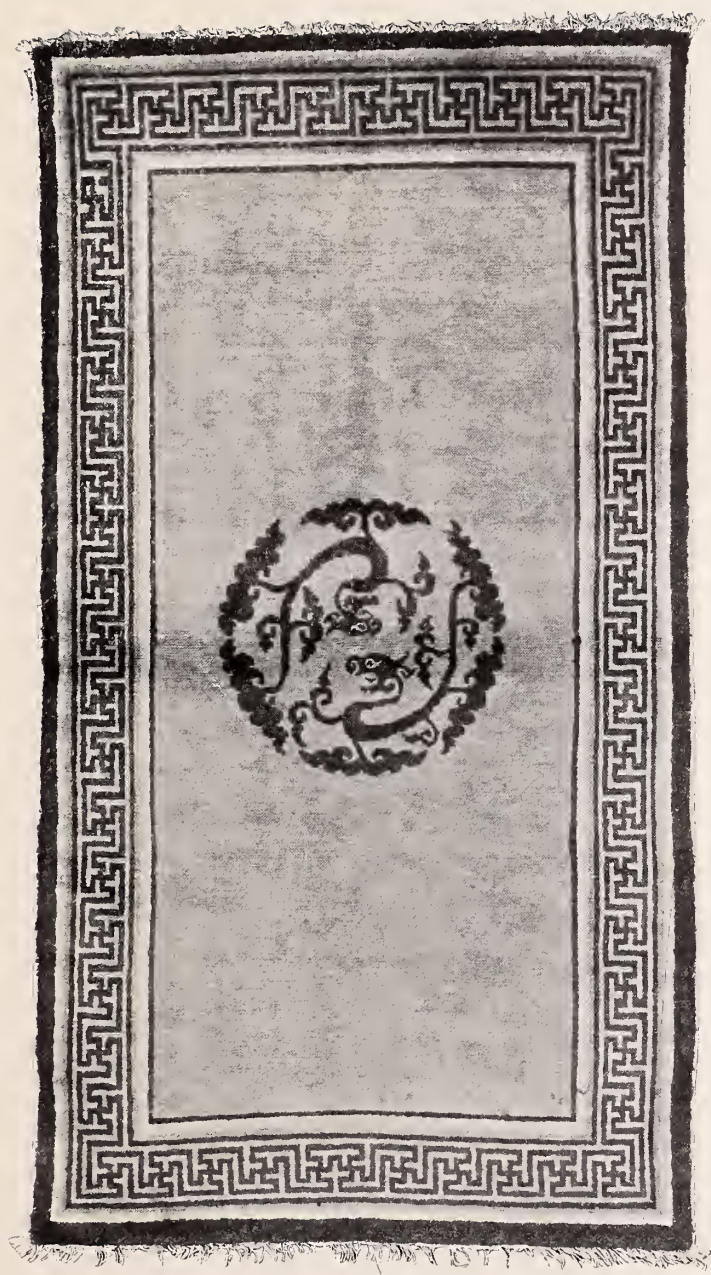
Length, 6 feet; width, 3 feet 7 inches.

498—ANTIQUE CHINESE RUG

Wm. H. Hutchins

115.00

Fine close pile, with a coral-pink-colored ground, representing an undulating pasture landscape with legendary eight steeds,



used by the fifth Chou Emperor, Muh Wang (100-947 B.C.), during his expeditions against the tribes of Southern China, and then turned loose to roam freely through the pastures and fields amid trees and shrubs. River beds are suggested by the serrated lines and water abundant by the rolling waves in the foreground. Probably woven after an early Sung or Yuan painting in the limited colored dyes of the Ming dynasty. Seventeenth Century.

Length, 6 feet 5 inches; width, 4 feet 2 inches.

499—ANTIQUE CHINESE RUG

R. Gilmore

190.00
Fine silky pile, with imperial yellow ground, displaying divers emblems of scholarly attainment and official rank, including devices from the "pa chi hsiang," known as emblems of "happy augury"; cylinders, for brushes and pencils, books and other favorite utensils of the literati, appear interspersed with stands and dishes, bearing symbolic peaches, "dragon eye" berries and other fruit. Various objects separately bear applied ornaments, like the "swastika cross" and "shou" marks; the former is woven upon a jardinière which holds jade flowers. Concluding with the "coral-stick" in vase (emblem of promotion); woven in light colors to present natural forms; or objects of porcelain, wood, bronze and other materials. Framed by a dark blue and yellowish red swastika border; defined by various interior bands and an outer margin of Ming brown. Early Seventeenth Century.

Illustrated

Length, 6 feet 5 inches; width, 4 feet 5 inches.

500—ANTIQUE CHINESE RUG

Cottier Leo.

175.00
Fine modelled cisailé pile, with lustrous sheen presenting an imperial yellow ground, with medallion, in archaic fret and floral design. Woven in soft salmon-red, amber, yellow and blue, with conventional corner motifs, which show archaic red dragon forms and blue leafy scrolls. The remaining panel is filled with emblematic fruit, "three abundances," mandarin flower sprays, butterflies and young bamboo shoots; uniformly woven in soft tones

of salmon-pink, yellow and blue, relieved by a modicum of white. The inner border with dark blue ground, shows light flowering tendrils, and the main border with imperial yellow ground sustains flower sprays and fruit, interspersed with butterflies, matching the centre; outer margin is in dark blue. Eighteenth Century.

Illustrated

Length, 6 feet 4 inches; width, 2 feet 9 inches.

501—ANTIQUE CHINESE RUG (Narrow)

S. Henderson

129.00

Fine silky texture, with soft peach-red ground. Uniformly covered with blue leafy scrolls and lotus blossoms, alternately woven in yellow and varied red tones, together with white. Framed by a narrow blue bordering with everted leaf corners and dark blue margin band. Early Eighteenth Century.

Length, 6 feet 7 inches; width, 1 foot 8 inches.

502—ANOTHER (Narrow Runner)

" " "

Similar size design.

129.00

503—ANTIQUE MONGOLIAN BANNER RUG (Kai Panel)

W. R. M. Smith

75.00

Fine silky sheen and close weave, with deep blue ground, displaying an imperial yellow dragon (five-clawed), rampant and in pursuit of the flaming jewel of omnipotence, amid Buddhist emblems of happy augury. Strongly featured and rising above the cosmic sea (shui-wen) represented below by the rolling wave motif, amid which rise the three clustered and pointed rocks of the "lung mên" or "dragon gate." Woven in two shades of blue, golden, yellow and salmon-pink tones.

The upper end discloses fragmentary Tumed Mongolian script, "Prince of the West Wing of the Tumed"; woven into the piled fabric. Seventeenth Century.

Length, 6 feet; width, 2 feet 7 inches.



504—ANTIQUE CHINESE RUG

Mrs. V. M. V. M. V. M.

145-00
Fine close pile, with silky sheen, displaying dark greenish-blue ground, with archaic fretted medallion in rounded form, enclosing a peach emblem of longevity in yellow and soft red tones.

The remaining field is uniformly filled with scrolling yellow stem motif, involving conventionalized peony flowers (of the guelder blossom variety); well balanced and woven in harmonious soft red and blue tones. The border, defined by neutral narrow bands, displays the intricate swastika-fretted pattern, woven in soft imperial yellow and salmon-pink tones of great beauty. Eighteenth Century.

Length, 6 feet 7 inches; width, 5 feet 10 inches.

505—ANTIQUE CHINESE RUG

E. F. Bishop

815-00
Fine silky pile: oblong panel, with soft salmon-red ground, sustaining floral wreathed centre medallion with fine peony mu-tan blossoms forming the clustering of "wu-kwawang" (five kingly blossoms) a common medallion motif on Chinese rugs.

The four conventional blue corner scrolls, involve similar soft red and white peony flowers; the remaining field is filled with numerous Buddhistic emblems, including precious tripods and vessels of the mandarin (known as the "po ku" or "hundred antiques"). Dispersed among these are vases filled with symbolic flowers, and dishes bearing allegorical fruit, notably, the peaches of longevity; small hand screen emblem and utensils of the literati; uniformly woven in light-toned red and yellow, together with blue. Inner border with imperial ground, showing narrow key-fret in varied colors; the main border with golden-yellow ground, showing pinkish blossoms interwoven with blue leafy scrolls, and a modicum of white. The outer margin is woven in dark blue. Eighteenth Century.

Illustrated

Length, 6 feet 3 inches; width, 3 feet 11 inches.

506—ANTIQUE CHINESE RUG

Mrs. E. W. H. H. H.

207-00
Fine close pile and silky sheen, with light bronze-yellow ground. The circular medallion, involving blue clustered lotus (lien-hua)

blossoms (used as emblems of fruitfulness). The four corners in like blue tones hold archaic dragon and lotus blossoms, which, together with two long scrolling motifs in the field, bearing lotus blossoms, complete the well balanced design. Framed by double bordering, with narrow defining bands. The inner border in oblique key-fret, and the main border with the more intricate swastika-fret pattern, woven in imperial yellow and dark blue, matching the two colors of panel. Eighteenth Century.

Length, 6 feet 10 inches; width, 3 feet 7 inches.

507—ANOTHER LONG RUG (Similar)

David H. Miller

91-00

With swastika border, woven in yellow and blue, showing salmon-pink ground and brown margin. Seventeenth Century.

Length, 7 feet 10 inches; width, 2 feet 3 inches.

508—THREE LONG CHINESE RUGS (Runners)

177-00

Close silky pile, displaying an imperial yellow ground with five dragon-scroll medallions; alternately woven in dark blue and salmon-red, interspersed with small patches of cloud forms or "to yün" emblems of longevity, in like colors and shading, interwoven with white.

Bordered with swastika-fret pattern in soft red and blue, and showing Ming brown margin band. Seventeenth Century.

Length, 7 feet 10 inches; width, 2 feet 3 inches.

509—ANTIQUE CHINESE HANGING RUG (Canopy or "Kai" Panel)

Mrs. W. Wentworth

75-00

Fine silky pile; soft salmon-pink ground (approaching the ripened peach-red shade), emblazoned with a large imperial dragon (five clawed) showing a strongly featured head and scaly body in pale blue and white, arising in quest of the "sacred jewel" of omnipotence; from the cosmic sea (shui wên) a conventional wave motif which, together with clustered rocks known as the "lung mên" (dragon gate), appear beneath in connection with fungus-formed crestings and recurrent vertical filaments; woven in light polychrome colors.

The upper end of panel displays festooned and scalloped borderings in imperial yellow (shading on a light bronze) color. Eighteenth Century.

Length, 7 feet; width, 2 feet 7 inches.

95-00 - 508A - Rug - Mrs. A. A. Anderson



510—ANTIQUE CHINESE RUG (Runner)

David H. Miller

60.00

Close silky pile, with imperial yellow ground, sustaining numerous guelder roses, peony and other blossoms alternately woven in three shades of blue, golden-amber and white tones; symmetrically posed amid soft salmon-red scrolls and leafage. Surrounded by soft salmon-red border in swastika-fret pattern; defined by a narrow white inner band and marginal bordering in Ming Brown. Seventeenth Century.

Length, 7 feet 8 inches; width, 2 feet 3 inches.

511—ANTIQUE RUG CANOPY OR "KUA" PANEL

A. W. Irving

70.00

Fine close pile, with silky sheen, soft-toned russet-red ground, emblazoned with an imperial dragon (five-clawed) strongly featured in blue, with white scaly body, rampantly rising from the cosmical sea in quest of the effulgent jewel of omnipotence, amid small conventional patches of blue and white fire emblems or nebulae forms.

The wave motif below appears in angular form, together with clustered rocks (*lung mên*) of dragon gate, beneath which arise a cresting of fungi-formed *ju-i* heads and recurrent oblique filaments, woven in blue and white, golden-yellow and salmon-pink tones; surrounded by an imperial yellow border with crescent forms in blue and white. Eighteenth Century.

Length, 7 feet; width, 4 feet 2 inches.

512—ANTIQUE CHINESE RUG

Robert Loville

1 + 2.00

Fine close pile, with silky sheen. The panel is completely covered with a geometrically latticed tracery in sapphire blue on rutilant old pinkish-toned ground; showing small stellated discs, together with the larger quadriloped forms inclosing alternately golden-yellow miniature emblems of the peach (*tao*) of longevity and bats (*fuh*) forms, signifying happiness. The interpretations signifying thousand-fold blessings and long life.

This panel is surrounded by harmonious double bordering, defined by neutral narrow bands, in soft red, blue and yellow tones. Inner border, showing the key-fret pattern (*lei wên*), the Chinese

"thunder scroll" in imperial yellow: the main border with intricate swastika-fret design in two shades of golden-yellow and blue; margin showing Ming brown band. Early Seventeenth Century.

Length, 1 foot; width, 4 feet 8 inches.

513—ANTIQUE CHINESE RUG

Muse Bruce

215-00
Fine silky pile and soft texture. The yellow ground, with rutilant light tan sheen, sustaining flowered medallion inclosed by wreath, and showing soft salmon-pink and yellowish tones, interwoven with light blue and a modicum of white. The conventional corner motifs involve similar flowering blossoms, together with archaic dragon scrolls in light blue; remaining field is filled with emblematic objects of the "hundred antiques" (po ku) tripods and precious vases, holding mandarin flowers and coral sticks; the double fish vase, brush cylinder and stands with scholars' incense utensils; swastika cross emblems and a hanging "sounding stone" of jade. Interspersed with these are various blossoms, including the peony mu-tan, the guelder rose and lotus blossoms. Surrounded by three borders; inner band showing blue ground with row of white rosettes, and the middle border with zig-zagged and flowered diaper pattern: outer border finished in angular swastika fret, with shaded polychromatic coloring, on soft red ground. Defined by various narrow bands, including a dark blue outer margin band. Eighteenth Century.

Length, 7 feet 6 inches; width, 4 feet 11 inches.

514—ANTIQUE SILK WALL RUG (or Kai Panel)

215-00
Close silky pile: soft salmon-pink ground, with golden sheen, sustaining a large (three-clawed) rampant dragon, in pursuit of the effulgent jewel of omnipotence, strongly featured in dark blue, the scaly body interwoven with white. Emblazoned amid detached fire (to yün) emblems, together with the (pa his hsiang) Buddhist symbols of happy augury ("wheel of law," "umbrella of state," "pair of fish," "chang" or "endless knot," "couch-shell," "vases," "canopy" and "sacred lotus" flower). The "shui wên" or cosmical sea appearing below, in the form of rolling

Shui wên Cler



waves, together with clustered rocks that represent the "lung mên" or "dragon gate," beneath which appear fungi-formed cresting with vertical filaments, in light polychromatic colors. The panel is completed at the upper end by a lanceolated border motif in soft imperial yellow. Eighteenth Century.

Illustrated

Length, 7 feet; width, 4 feet 2 inches.

515—ANTIQUE CHINESE RUG

200.00 Fine heavy pile, with glossy texture. Panel uniformly covered with blue geometrical diaper pattern, presenting a series of octagonal and small square-shaped compartments, which alternately hold conventional citron-yellow blossoms and swastika-cross emblems on a ground of tawny-yellow color; the simple tracery maintained in blue and white outlining. Surrounded by an appropriate yellow and blue swastika fretted border with narrow defining bands, in tawny-yellow tones. Outer margin finished in dark brown. Early Seventeenth Century.

Length, 7 feet 6 inches; width, 5 feet 6 inches.

516—ANTIQUE CHINESE RUG

200.00 Unique narrow panel strip, fine silky pile woven in three compartments. The arched centre, with soft salmon-red ground, displays a pair of blue lions, disporting with brocaded ball (hsiu-ch'iu) emblem, amid small conventional fungi forms (tung chi), patches of longevity, spandrills showing diagonal and geometric bands in light tones, with serrated borders. The end panels with imperial yellow and red ground, holding conventional fungi-formed cloud patches; woven in red and blue with a modicum of soft white, harmonizing with centre cloud patches. Eighteenth Century.

Length, 8 feet 4 inches; width, 2 feet 2 inches.

517—ANTIQUE CHINESE RUG

210.00 Fine close pile, with lustrous silky sheen; the soft salmon-pink ground approaching the shades of the ripe peach-skin, displaying thirty-seven symbolical objects; including a representation

of the "pa pao" or "hundred antiques" (ancestral tripods and censers), interspersed with emblems of success, rank and scholarly attainments. The "ch'ien-chi-hua-shu," or four liberal arts (music, poetry, painting and chess) appear among the device; notably, the "pi tung" or brush cylinder; reed mouth organ, chess-board, writer's "hand screen," books and scrolls. Utensils for incense appear upon stands; mandarin jade and other allegorical flowers and fruit fill vases and jardinières, together with vases that hold coral stems or emblems of promotion. The collection is varied by the introduction of a temple banner, spear, wine pot and "fan of state"; jade "sounding stone," dish with peaches (emblems of longevity), and the double lozenge emblem (of success), etc. Surrounded by double borders, which are defined by narrow bands. Inner border showing the "lei wên" or key fret meander in deep yellow and blue. The main border sustains the more elaborate swastika fretting, in similar imperial yellow tones, on dark blue ground; outer margin finished in Ming brown. Eighteenth Century.

Illustrated

Length, 8 feet 10 inches; width, 4 feet 11 inches.

518—ANTIQUE CHINESE RUG

29, 17
Fine close pile, presenting a deep indigo-blue ground, filled with detached floral sprays and fruit of symbolic significance; woven in salmon-pink, yellow and blue shades of rare beauty. Distinguished among these naturalistic forms are the flowers of the four seasons: (ssu-chi-hua) represented by the prunus blossoms, (mei hua) for winter, peony (mu-tan) for spring, lotus (lien-hu) for summer (dominating); and the chrysanthemum (chu-hua) for autumn. Interspersed among these flowers appear sprays of orchids and young bamboo twigs, clumps of the sacred longevity fungus, together with the fruit of "three abundances" (of years, sons and promotion), the peach, pomegranate and Buddha's hand-citron.

The panel is framed with double bordering, defined by narrow

Thomas A. Clark

bands in salmon-pink tones; inner border with small everted corners, showing white rosettes on ground of deep blue.

The main border filled with light-colored lotus blossoms, amid blue and white leafy scrolls on a ground of indigo-blue. Outer margin band in dark blue. Early Eighteenth Century.

Length, 8 feet 8 inches; width, 5 feet 9 inches.

519—ANTIQUE CHINESE RUG

Close woven pile, with lustrous sheen; imperial yellow ground with circular central medallion displaying grotesque lion and four small cubs in blue, yellow and light pinkish tones, within a wreathed form of blue, red and white dragon fretting, interwoven with soft red lotus blossoms. The panel includes four smaller medallions in similar red dragon fretting and pink blossoms, together with four corresponding corner ornaments, showing like red dragon fretting, soft red blossoms and blue leafage. The remaining field is filled with precious objects, representing the "po ku" or hundred antiques, objects of culture and art; including books, chess-board and dominoes; jar with peacock feather (emblem of promotion); a vase and pendants in form of twin fishes, emblem of fertility. Interspersed with these are detached naturalistic emblems; notably the fruit of "three abundances" (sons, years and official promotions) in the form of the pomegranate, Buddha hand-citron and peaches, jardinières holding the mandarin artificial flowers of jade, and concluding with floral representations of the iris, orchid, plum blossoms, shoots of the young bamboo. Surrounded by soft red and white key-fret border; outer border with soft salmon-red ground, sustaining lotus blossoms and blue dragon-scrolls. Has dark blue margin band. Eighteenth Century.

Length, 8 feet 6 inches.

520—ANTIQUE CHINESE RUG

Fine close pile, with lustrous sheen and rare beauty. The panel with dark blue ground is uniformly covered with scrolling, yellow stems and leafage that hold numerous well posed golden lotus blossoms, showing varied shades of soft pink and rich yellowish

tones, that manifest a certain kinship and resemblance to the splendid large rug in this collection. (*Vide* No. 539.)

The field is framed by a characteristic and harmonious border in golden yellow swastika-fret design on a deep imperial yellow ground.

The interior is defined by narrow bands in deep yellowish tone; the margin is completed with band in dark blue. Early Eighteenth Century.

Length, 8 feet; width, 5 feet 10 inches.

521—ANTIQUE CHINESE RUG

151-10
Fine close woven pile, with lustrous texture; the imperial yellow ground showing a rich golden-yellow tone, over which are disposed numerous small circular crests; displaying divers felicitous Buddhist devices, including coiled dragons, grotesque lion and fuh dogs; steed and sacred deer; emblems of art and scholarly attainments (books, manuscript, scrolls and seals). The "shou" character appears surrounded by five bats or "wu fuh" (allegorically longevity and five-fold perpetuation of happiness). The "brocaded ball" and "coin" (emblem of riches); the fruit of "three abundances" (years, sons and promotion); flowers of the four seasons; the swastika cross (emblems of eternity), together with fissured ice, and other decorative motifs, common in Chinese art. Woven with great certainty of design in varied light and harmonious colors. Framed by a plain dark blue border and bands. Early Eighteenth Century.

Illustrated

Length, 8 feet 7 inches; width, 4 feet 2 inches.

522—ANTIQUE CHINESE RUG

925-10
Fine close pile, with lustrous sheen. Deep bronze-yellow ground, with central medallion in circular form, inclosing a Buddhist lion (shi-shi) and two cubs in greenish blue tone, amid soft red and white floral blossoms. The four corners hold yellow lions, with white and blue lotus flowers and leafy scrolls. The remaining areas of panel disclosing gift objects of the "po ku" or "hundred antiques," including tripods and sacred vessels in com-





ination with manifold emblems of literature and rank; vases with flowers, peacock feathers, coral sticks and symbols of official promotion. The swastika emblem of eternity appearing upon a vase; brushes of the scholar in cylinders; jardinières with the jade flowers of a mandarin; stands with incense utensils; dish with "dragon eye" (lung yên) fruit and the "sounding stone" (emblems of the "pa-pao") finishes the accessories, which are woven in soft contrasting tones. Framed by double bordering in harmonious design. The dark blue inner border showing a "key fret" (lei wên) meander in varied light salmon-pink; outer border, woven with lotus blossoms and leafy scrolls on a ground of deep yellow-bronze color matching the field. Finished with margin band in deep blue. Seventeenth Century.

Length, 8 feet; width, 6 feet.

523—ANTIQUE CHINESE TAPESTRY WALL PANEL

Upright silken tapestry weave (k'o ssü) emblazoned with pictorial representation of two large phoenix (fêng huang) birds in varied colored plumage, flying amid cloud forms, large peony and lotus flowers over a lotus pond. The limpid blue water, appearing through the misty neutral cloud forms and large pale green lotus leafage. The upper and lower ends bordered with broad angular fretting. Probably Sixteenth Century.

Length, 8 feet 7 inches; width, 5 feet 2 inches.

524—ANTIQUE CHINESE RUG

Fine close pile, with lustrous sheen; the panel is completely covered with blue geometrical all-over pattern, showing uniform inverted quadriloped forms, which alternately hold small bats and stellated blossoms in soft yellow and tawny-red tones on a tan-colored ground. Inner border with dark blue ground sustaining a light scroll band in soft yellow, pink and grayish white.

The border displays an intricate fret meander involving swastika cross emblems in blue, on rutilant reddish-tan-colored ground. Outer margin a band of sober Ming brown. Early Seventeenth Century.

Length, 9 feet 5 inches; width, 5 feet 2 inches.

130.00

300.00

H. H. M. Smith

Robert Loville

525—ANTIQUE CHINESE RUG

Mrs. Northworth

Fine silky pile. Panel with interesting geometrical all-over design, in blue and yellow quadrifoil diapering, involving alternately small peach (t'ao) emblems of longevity and the allegorical bat (fuh) symbols (signifying happiness, in superlative degrees according to the number of emblems); uniformly woven in soft yellow and pinkish tones.

3071

The above design is relieved by a soft peach-colored central medallion, in symmetrically inverted quadrifoil contour, inclosing a pair of conventional blue (shih-lung) dragons that are repeated singly in the four corners; in like color, on a ground of soft peach red.

The panel is fittingly framed by classical double bordering; defined by narrow soft red and yellow bands; inner bordering showing the angular key-fret pattern, known in China as the "lei-wên" or "thunder scroll" frequently found on Greek and Etruscan pottery. The second border with more intricate angular fretted meander, involving the ancient swastika cross (emblems of eternity), in pinkish-salmon tones on dark blue ground. The outer margin is finished in sober old brown tone. Early Seventeenth Century.

Length, 9 feet 8 inches; width, 5 feet 6 inches.

526—ANTIQUE CHINESE RUG

Mrs. L. O. Havemeyer

Fine close pile, with silken sheen. The deep blue ground is uniformly covered with an all-over pattern, showing intricate yellow-bronze-colored motif in angular form, displaying swastika cross emblems of eternity, interwoven with the bat symbols for happiness, these regularly posed allegorical representations in varied red and yellow shades completing the implication "eternal happiness" for the owner.

52500

Framed by a harmonious border, with deep blue ground which displays the classic swastika-fret meander, in deep orange-yellow; defined on the inside by simple bands of yellow and turquoise tone. Outer margin band in old brown. Early Seventeenth Century.

Length, 10 feet; width, 5 feet 7 inches.

527—ANTIQUE CHINESE RUG

W. H. Nickle Smith

273-00

Fine silky pile and close Ming texture. Panel uniformly covered with a geometrical (all-over) pattern in pale turquoise-blue latticed tracery, showing delicate flowering in octagonal forms, on tawny tan colored ground, alternated by small turquoise-blue flowered disks, woven with great exactitude of detail. Framed by double bordering; the inner band showing a blue ground with light tan flowered diapering, and the main border with blue ground sustains an intricate fret pattern involving swastika emblems, in rutilant yellow and tan. Outer margin is finished with a sober Ming brown band. Sixteenth to Seventeenth Century.

Length, 10 feet 8 inches; width, 6 feet 1 inch.

528—ANTIQUE CHINESE RUG

Mrs. J. M. Sears

425-00

Close silky pile; the tawny yellowish-toned ground, with blue central medallion in circular form, displaying butterflies amid blossoms of the plum tree and peony flowers in blue and white. Similar floral design in blue, with a modicum of grayish white form the four corner ornaments. Numerous butterflies, dominating the areas of the field, interspersed with detached floral sprays of symbolic significance, like the butterfly (hu-tieh), which is the symbol of conjugal felicity, or (allegorically) the Chinese Cupid.

Inner border with key-fret pattern in two shades of blue, and the outer border, with indigo-blue ground, displays soft pink lotus blossoms, together with scrolling leafage in grayish blue and white. Finished by a dark blue outer margin. Early Eighteenth Century.

Length, 10 feet 9 inches; width, 6 feet 5 inches.

529—ANTIQUE CHINESE RUG

W. H. Nickle Smith

509-00

Closely woven pile, with fine silky sheen. The panel covered with geometrical flowered diaper motif in octagonal and small square sapphire-blue forms, which alternately display small delicate pink-gray flowers and swastika cross emblems, is dis-

tinguished by a large central medallion in symmetrical quadrifoil contour, inclosing a flower motif woven in delicate yellow, green and blue tones.

The corner ornaments are composed of similar light floral blossoms together with archaic blue dragon scrolls. Surrounded by a characteristic double bordering, showing a small inner band with floral scrolls and dots in gray, defining lines in rutilant fawn tones; the outer border with blue swastika fret on rutilant red ground is defined by bands of golden-yellow, with the margin band woven in sober old brown. Early Seventeenth Century.

Length, 10 feet 1 inch; width, 6 feet 6 inches.

530—ANTIQUE CHINESE RUG

Cottier Leo.

705 ss

Fine close pile and showing silken texture. Rich salmon-pink ground sustaining a central medallion in circular form, inclosing a white kylin and yellow spotted deer, grouped together with a white stork flying amid clumps of the sacred fungus (ling-chi) in blue (Buddhistic emblems of longevity); they collectively signify long life and good augury in a superlative degree.

The four corner pieces with conventional blue leafy scrolls, involve lotus flowers woven in soft pinkish-reds, yellow and pale white tones. The field containing numerous butterflies (symbols of conjugal felicity) and detached naturalistic floral sprays, in the form of mandarin, guelder roses and orchids; including allegorical flower emblems of the "four seasons" (ssu-chi-hua) notably, the wild prunus (mei-hua) blossom for winter, peony (mu-tan) for spring, the lotus (lien-hua) for summer, and the chrysanthemum (chu-hua) for autumn.

This felicitous combination is woven in soft coloring, together with bamboo twig emblem and allegorical fruit, including the peach, pomegranate and Buddha's hand-citron. Inner band in blue with white rosettes is followed by the main border, with imperial yellow ground, sustaining soft yellow and red lotus flowers amid blue and white leafy scrolls. Seventeenth Century.

Length, 11 feet 2 inches; width, 6 feet 1 inch.



Edison Bradley

531—ANTIQUE CHINESE RUG

425.00
Close woven pile, with silky sheen. The panel, with pinkish-salmon-red ground, sustains a circular central medallion, upon which appears a grotesque blue lion, accompanied by two yellow cubs, one of which is carried upon the back of the parent, amid yellow and white cloud forms. The four corner pieces show formal leafy scrolls in sapphire-blue, together with a group of soft pinkish red and yellow peony blossoms. The remaining field being filled with baskets of flowers, Buddhistic emblems (pa chi hsiang) of good fortune, and the pilgrim-gourds of longevity. These objects are interspersed over the field amid conventional fungi-formed clouds, woven with great certainty of detail in varied shades of blue, pinkish-reds and yellow, with a modicum of white. An inner band in dark blue, with a row of white dots, is defined by lines of yellow and red, followed by the main border, which shows lotus blossoms in soft pinkish tones, and blue leafy scrolls, on a ground of imperial yellow. The margin band finished in dark blue completes an interesting piled fabric. Eighteenth Century.

Length, 11 feet 3 inches; width, 8 feet 7 inches.

532—ANTIQUE CHINESE RUG

Sept 100.00
Fine closely woven pile, with lustrous sheen. Deep rich salmon-red ground, profusely filled with Buddhistic objects that include the manifold allegorical emblems connected with Chinese decorative art. The "po ku" or "hundred antiques" with the appropriate association of culture; official rank and scholarly attainment; writer's hand screen (with the applied symbol of a bat); brush cylinder with brushes; cake of ink, pencil and small *ju-i* (tied with a fillet) symbolizing the phrase (*pi ting ju-i*) "may things be as desired." The emblems known as the "pa pao" or "precious things" are represented by the lozenge emblem of victory; the jade sounding stone; the double fish appearing upon one of the jars (used as an emblem of fertility), sacred crystal sphere or round mirror (rarely used emblems of purity and light), concludes the precious objects. Interspersed among these

objects are floral emblems of the four seasons, notably, the peony, lotus, chrysanthemum and wild prunus blossoms, which appear, together with magnolias, in vases or jardinières. Among the fruit may be noted the pomegranate, "hand of Buddha" citron and peaches, emblems of the "three abundances" (years, sons and promotions), concluding with the fungus (ling-chi) of longevity. Woven in various soft shades of yellow, salmon-pink, blue and ivory-white. With double bordering: inner showing yellow key fret (Chinese thunder scroll) or "lei-wên" on dark blue ground, and the outer border with sapphire-blue ground, sustaining conventionalized floral blossoms, and leafy scrolls, in soft pink and white, with blue and green leafage; finished with a dark blue margin band. Eighteenth Century.

Illustrated

Length, 11 feet 4 inches; width, 5 feet 10 inches.

533—ANTIQUE CHINESE RUNNER

120 00 *Henneth Fowler*
Floral scroll design and coloring similar to preceding, without bordering. Seventeenth Century.

Length, 14 feet 8 inches; width, 2 feet 2 inches.

534—LONG ANTIQUE CHINESE RUG (Runner)

150 00 *Henneth Fowler*
Close silky pile, dark old rose ground, uniformly covered with yellow leafy scrolls, bearing numerous guelder roses and other flowers of the peony variety, symmetrically posed in varied shades of blue, yellow, salmon-red and brown, including a modicum of white. Surrounded by simple colored bands in neutral tones matching the field; finished with Ming brown margin. Seventeenth Century.

Length, 14 feet 8 inches; width, 2 feet 2 inches.

535—ANTIQUE CHINESE HANGING RUG (Long "kad" panel)

450 00 *Henneth Fowler*
Fine long pile, with silky sheen. The soft salmon-red body color agreeably sustaining a large and strongly featured (three-clawed) rampant dragon, the scaly body represented in blue and white, with dark blue head and white horns, rising amid patches of fire (to yün) emblems in pursuit of the flaming jewel "tama"

of omnipotence, from the cosmical sea, that appears below in form of conventionalized rolling waves, "shui wên," together with the pointed clustered rocks of the "lung mên" or "dragon gate," beneath which appear also allegorical fungi-formed cresting showing recurrent vertical filaments. Woven in chromatic coloring. The upper end of panel is embellished with festooned bordering. Eighteenth Century.

Length, 14 feet 5 inches; width, 5 feet.

536—ANTIQUE MANCHURIAN RUG (Large)

Dr. W. L. Bailey

500.00
Silk pile, woven with gold thread and of lustrous texture. The panel is distinguished by a circular and serrated medallion, which, like the angular outlined gold thread corner ornaments, shows a solid gold thread ground, woven with floral motifs in soft peach-red and green tones; silk pile in harmony with the remaining fabric.

The field is covered with a formal "all-over" pattern in varied sapphire-blue and yellow flowering, symmetrically posed, amid green leafage, upon a tawny-tan-colored ground. The main border, showing an imperial yellow ground, sustains an all-over scroll pattern, flanked on either side by narrow bands in soft and delicate flowering, on silver gray ground; intermediate bands show tan and brown colors. The bordering is completed by a dark blue margin band, and the two ends have long fringe. The subtle Persian and semi-mongolian feeling which pervades the sign of this carpet makes it a collector's piece par excellence. Seventeenth Century.

Length, 14 feet 4 inches; width, 7 feet 8 inches.

537—ANTIQUE CHINESE RUG (Large)

Mrs. R. H. Williams

500.00
Fine close woven pile, with rare silky sheen presenting a ground of deep salmon-red covered with uniform conventionalized sacred lily blossoms, which are arbitrarily posed, together with (ling-chi) fungus emblems, amid scrolling blue stems and leafage, in varied shades of blue outlined with grayish white. Surrounded by a wide border in blue and gold angular "key fret" known in

China as the "thunder scroll" (lei-wên) (frequently called Greek pattern, because a like meander design is found on Greek and Etruscan pottery). The outer margin is defined by a broad band of sober-toned brown. Seventeenth Century.

Length, 15 feet 7 inches; width, 6 feet 1 inch.

538—ANTIQUE CHINESE RUG (Large)

1200-00 Fine close silky pile, with deep golden-yellow panel; displaying a wreathed central and four small medallions with elaborate corner pieces; uniformly involving peony flowers and archaic scroll motifs; in two shades of blue. The remaining field is filled with allegorical butterflies, floral sprays and fruit of the "three abundances" (years, sons and promotion); notably, the "hand of Buddha" citron, pomegranate and peach, supplemented by the "dragon eye" fruit (lung yen) and young bamboo shoots.

Amid this manifold category of emblematic and natural forms appear precious objects of literature and art, including tripods, vases with coral emblems and incense utensils. The four "elegant accomplishments," known as "ch'in, ch'i-shu-hua" (music, chess, calligraphy and painting): the swastika emblem of eternity (appearing upon the side of a jar). Finished by three borders: the inner with blue ground showing white dotting or "ju" symbols (motif derived from ancient bronze objects); the middle border is woven in blue and white floral blossoms with leafy scrolls on imperial yellow ground. Third border in shaded blue and white swastika-fret pattern, relieved by a golden-yellow ground. The dark blue outer margin completes the framing of this exceptional piled carpet. Eighteenth Century.

Length, 15 feet 4 inches; width, 9 feet 6 inches.

539—ANTIQUE CHINESE RUG (Large)

000-00 Fine close woven silky pile (very unusual texture for such large size). The panel with lustrous blue ground agreeably sustains a series of freely disposed floral sprays of the peony, mu-tan and guelder rose variety, in delicate shades of salmon-pink, golden-yellow, including scrolling stems and leafage in light blue tones:

outlined in ivory-white and yellow with great exactitude. The field is further distinguished by a large symmetrically curved medallion, with soft salmon-red ground, defined by yellow, blue and brown borderings; enclosing two grotesque "lions" (one in dark blue and the other in golden-yellow), disporting with a brocaded ball; a favorite Chinese motif, known as "shih-tzu-kun-hsiu-chiu."

These two Buddhist animals in medallion are surrounded by emblems of culture and art, derived from ancient Buddhist lore; including objects (from the "pa chi-hsiang") of "happy augury" and the "pa-pao" (eight precious things), together with an enigmatical device (the "pa kua" or trigrams of Fuh-hi), rendered in a combination of eight small angular cubes. Framed by double borders; outer woven in form of yellow and salmon-colored swastika fret pattern, and second with conventional scrolling leafage and blossoms on yellow ground. The narrow intermediate bands showing yellow, olive and soft red tones. Outer margin band in dark blue. Magnificent quality and design. Early Eighteenth Century.

Illustrated

Length, 15 feet 8 inches; width, 10 feet 2 inches.

540—ANTIQUE CHINESE RUG (Large)

Bengal Hérèsy

1030.00 Fine silky pile; panel with deep imperial yellow ground, sustaining, among other emblems, a series of ten small medallions in blue fretted scroll design, involving multi-colored peony and other blossoms that correspond with the elaborate corner ornaments woven with similar archaic blue scroll motifs and soft yellow-citron-colored flowers. The remaining yellow field displaying numerous emblematic objects of happy augury and scholarly attainments; represented by the "pi tung" or cylinder with brushes, books and the chess board. Tripods and vases hold flowering sprays of the peony, peach and plum trees; amid which are jardinières with "jade fruit" or flowers of the mandarin; emblems of success are shown by the peacock feathers in vases.

The outer border in blue and yellow angular fret, involving the swastika cross, interrupted by crests and bats, alternately in yellow and blue tones of varied depths.

Blue inner border showing light flowered diaper motif and white rosettes. Outer margin finished in dark blue, completes the well balanced design and color scheme. Eighteenth Century.

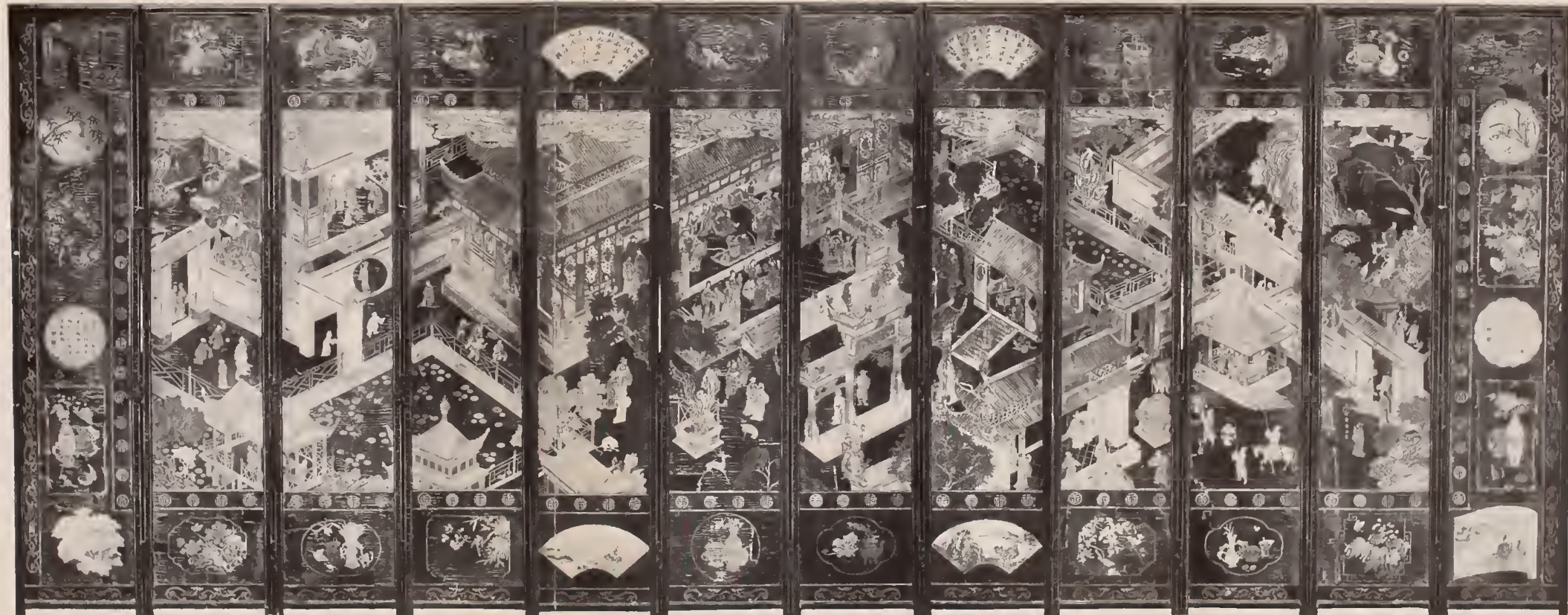
Length, 17 feet; width, 7 feet.

Dr. W. L. Bayley

541—GRAND CHINESE PALACE SCREEN IN COLORED AND GILDED LAC

1900.

This superb example of Chinese craftsmanship, a production of the late Seventeenth Century, is composed of twelve wooden panels, embellished with an elaborate pictorial decoration, carved and lacquered. The engraved work, both *intaglio* and *relievo*, is executed with a virtuosity that involves breadth of design as well as exquisite delicacy of detail. The coloring, which combines the hues of the *famille verte*, has been mellowed by time to a tonality of exceptional subtlety. The picture proper is enclosed by an edging, composed of multiplied variations of the *Shou* character, which in turn is framed in a broad black border, profusely decorated with medallions of varied design, including fans and conventionalized leaf and flower-forms. These contain poems, and representations of landscapes, "The Hundred Antiques" and "Eight Precious Things" and the "Flowers of the Four Seasons"; the prunus, peony, lotus and chrysanthemum. It is edged at the bottom and sides with a repeated device of dragon scrolls and sceptre heads. The motive of the scene represented in the picture, with decorative sumptuousness and spirited naturalness, is the imperial palace and its precincts on an occasion of ceremony, when the Emperor K'ang-hsi is receiving and distributing presents. The centre of the composition is occupied by the throne-room, whose green, fluted roof, adorned with gilded finials of dragons and flame-forms, is supported upon pillars, colored vermilion to half their height, while the creamy walls are decorated with arabesques, formed of a repetition of the sceptre design. The roofs disappear in the



clouds which roll over the whole scene. The Emperor, arrayed in a rosy, gold-embroidered robe, is seated beside a table, laid with gifts, including scrolls, pomegranates and a chrysanthemum in a vase. Behind the throne a graceful young girl holds the handle of a fan, the top of which is concealed. Others, carrying presents, mingle with the groups of courtiers, scholars and magistrates who throng the two ends of the room. On the terrace outside two dancing girls are performing, the head of each being adorned with a decoration like a halo from which project two long antennæ. Their movements are accompanied by two bands of female musicians who play upon the *samisen*, cymbals, clappers, flute and drum. Meanwhile in the park below, where a stag and stork appear, a nobleman with a bow is attended by a servant carrying a quiver of arrows. Steps descend from the terrace, leading to a gateway the roof of which, decorated like that of the presence-chamber, is supported on four pillars. An official with his wand of office and two men-at-arms stand inside the portal, while two others, holding insignia on poles, stand outside. Here kneels a figure in peasant costume, who is being welcomed by a chamberlain. To the right and left of this central scene lies a lily-pond, surrounded by terraces which are constructed of masonry and surmounted by bamboo balustrades. The one on the left, low down in the composition, adjoins the Palace of the Queen, the halls and terraces of which are animated with the sports of children. On the terrace, overlooking the pond, a boy is riding another pickaback, a third strides a hobbyhorse, and two others, holding lily-pads, are playing at being attendants. Farther off two boys are playing tag, while in a room above them the Queen and her attendants and some children are watching a youngster, as he holds a cock and incites it to fight with another game-bird. Elsewhere a boy is mounting the steps of an arbor, where a teacher appears to be awaiting the lesson, and on an enclosed lawn several children, watched by attendants, are diverting themselves with a ball. The Queen's Palace is similar to the Emperor's in general character and design, but some of its panels are decorated with a fret, composed of the swastika.

Returning to the right of the central scene, the lily-pond is high in the composition. An arbor overlooks it, in which sit two figures, absorbed in the music which one of them is extracting from a *loko*. Three men, recognizable from their hats as Korean ambassadors, draw near, while on the terrace two counsellors pace side by side, wrapt in contemplation of the beauty of the scene. In the foreground appears another gateway, more massive than the previous one, with one roof above another, the interval being decorated with a grill. An official stands in the portal beside a temple drum, while two censer-bearers are stationed on the entrance steps. Nearby, a pedestal is surmounted by the statue of a fabulous lion. The adjoining enclosure is occupied by a bandstand, in which musicians are playing on horns, a drum and tinkling cymbals. Here in the foreground we see a retinue approaching. Two men on foot, carrying umbrella-shaped insignia, hung with tassels, precede a horseman who bears aloft a large umbrella, decorated with three flounces. They have entered by a gateway where young girls are in attendance, waving banners. It is the first entrance to the imperial precincts and outside appears the handsomely decorated roof of a palanquin, above which fans are swaying. Hard by this entrance a belvedere surmounts the walls, commanding a view of the outside country, where a rocky formation crops out of the level. Two figures, one carrying a present of jade, approach on foot and elsewhere horsemen are drawing toward the gate.

The reverse of the screen is decorated with a magnificent border, corresponding in design to that of the obverse, except that the twelve lower medallions are embellished with spirited representations of the fabulous animals. The space thus enclosed is filled with inscriptions. These state that the screen was produced to order and for the purpose of presentation to Chan Tack Yon, a Premier under K'ang-hsi, the emperor of China, one of China's great patriots and a staunch supporter of his emperor, in recognition of his morality, patriotism and nobility of character.

In beautifully incised Chinese characters it is set forth that "during his (Chan Tack Yon) boyhood days he was most anxious to study, and made a thorough investigation of the Chinese classics, and thereby gained a thorough understanding of the doctrines of Confucius, and the sympathy of humanity in a social manner."

"Owing to his moral education and capabilities he won for himself a position under the government, thus ruling over a district when he was yet young, and held successful positions with the government which he deserved, until he was appointed premier. His name was honored by the people, respected, and is still remembered to this day in a like manner."

PRESENTED BY,

Imperial Appointed, "Commander of the Army and Navy" of the State of Canton. Signed Wing Gor.

10 Districts

15 Fu and Others

Military Officers

6 Relatives

Dated November, 19th Year of K'ang-hsi (signed 1662-1722).

Illustrated

Height, 8 feet 7 inches; extends, 27 feet.

AMERICAN ART ASSOCIATION,

Managers.

THOMAS E. KIRBY,

Auctioneer.

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